

May 1994

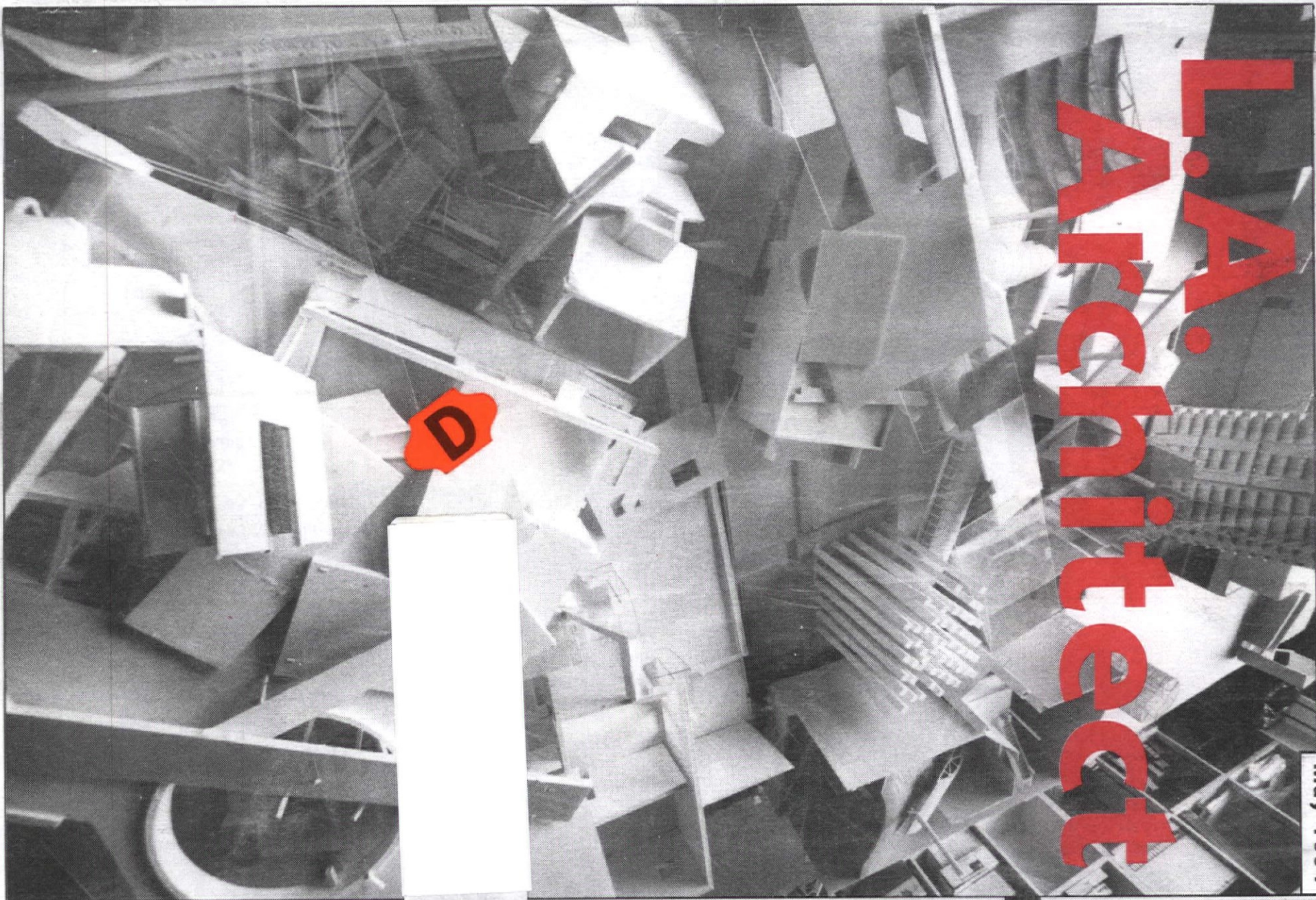
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Convention

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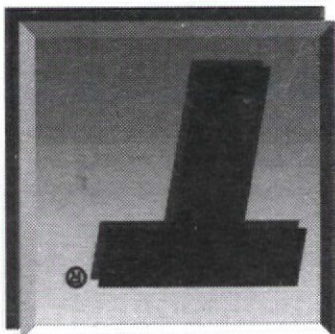
Deconstruction—by
nature or by
design? The
earthquake hits
models in the office
of Barton Myers
Associates. Photo by
Yuri Dojc.

L.A. Architect



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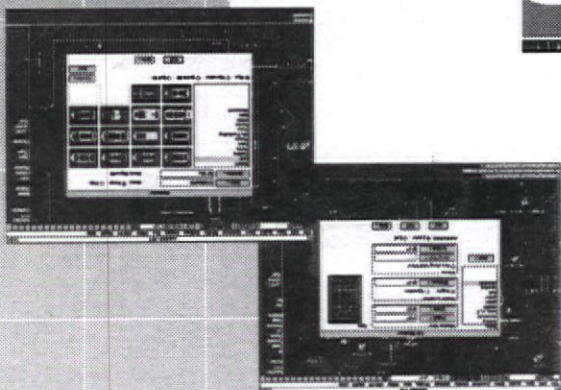
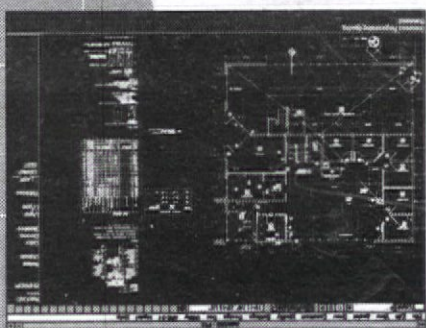
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Calendar

AIA Convention and continuing education coming up .

Monday

• SCI-Arc Continuing Education, "Making Furniture with Recycled Materials." Seven Mondays. Inf. (310) 574-1123/(310) 305-1839.
• SCI-Arc Continuing Education, "Presenting Self and Project." Six Mondays.
• Thru 5/28 "Mechanical Brides" @ PDC. "Women and Machines from Home to Office"

• AIA/LA, Coalition meeting, 6:00p.m.
• SCI-Arc Continuing Education, "History of Urban Design." Six Mondays. Inf. (310) 574-1123/(310) 305-1839.
• Alberto Saldarriaga Roa lectures at Cal Poly Pomona, College of Environmental Design. 7:30p.m.

• AIA CONVENTION
• AIA/LA, NOMA, 6:30p.m.
• Agustin Hernandez lectures at Cal Poly Pomona, College of Environmental Design. 7:30p.m.

• Mario Schjetnan lectures at Cal Poly Pomona, College of Environmental Design. 7:30p.m.

Tuesday

• AIA/LA, Emergency Committee meeting, 5:00p.m.
• Craig Ellwood Exhibit. Cal Poly Pomona, College of Environmental Design. Thru May 16.

• AIA/LA, Design Committee meeting, Associates Committee meeting, 6:30p.m.
• SCI-Arc Continuing Education, "Introduction to Typography." "Urban Restructuring." Six Tuesdays. "Understanding Current Architectural Theory."

• Guy Nordenson, UCLA GSAUP
• SCI-Arc Continuing Education, "Utility Arts: Studio Surveys of Vanguard Designers." Six Tuesdays. Inf. (310) 574-1123/(310) 305-1839.

• AIA/LA Board of Directors. 4:00p.m.
• AIA/LA Design Committee. 6:30p.m.

Wednesday

• SCI-Arc Continuing Education, "Designing Poetic Spaces." Six Wednesdays. Inf. (310) 574-1123/(310) 305-1839.

• San Jose, Virtual Reality '94 Conference & Exhibition. 5/11-13 (800) 632-5537.
• AIA/LA, LA Architect board meeting, 7:30a.m.
• AIA/LA, AFLA meeting, 6:00p.m.

AIA/LA, Board meeting, 5:30p.m.
• Exhibit, "The Work of Alvaro Siza," UCLA GSAUP. Thru 6/10.
• SCI-Arc Continuing Ed., "The Design Competition." Three Saturdays, four Wednesdays. Inf. (310) 574-1123/(310) 305-1839.
• Sustainable Building Conference, CSI/LA. 8:00a.m. -

AIA/LA AFLA, 6:00p.m.

AIA/LA LA Architect Board Meeting, 7:30a.m.

Thursday

• AIA/LA, Urban Design Committee meeting, 6:30p.m.

AIA/LA, Codes committee meeting, 5:00p.m.
• Richard Meier, UCLA GSAUP
• SCI-Arc Continuing Education, "Exploring Architecture and Site Through Video." Five Thursdays. Inf. (310) 574-1123/(310) 305-1839.

AIA/LA, Health committee meeting, 3:30p.m.

• Frank Gehry, UCLA GSAUP

AIA/LA Urban Design Committee, 6:30p.m.

AIA/LA Codes Committee, 5:00p.m.

Friday

• Thru 5/20 "School and Boulevard" @ UCLA GSAUP. An exhibition of drawings and models addressing the design of housing, communities, and schools. (310)825-6335.

AIA CONVENTION
• AIA/LA Sisters Dinner. 7:00p.m.
• "The Final Curtain" at Gallery at 777 "Endangered Movie Palaces of Downtown LA. 777 So. Figueroa St. LA (213) 955-5977. Thru July 7.

5/20-22 • SCI-ARC: Thesis Reviews and Graduation/Undergraduate Thesis Final Reviews. (310) 305-1839

27

L.A. Architect HEROES this month: Keith Song, Peter Laurence, Janice Axon, Morris Newman, Eric Chavkin, Carl Davis. A big thank you to all our advertisers and contributors.

6/4-6/26 • SCI-ARC Continuing Education: Metal Casting and Mold Making Workshop (4 Sat's, 2 Sun's)
6/4 • ARE Seminars @ USC: Building Design. (213) 386-7070

6/11-6/22 • SCI-ARC Continuing Education: Exploring Landscape Through Drawing (1 Sat, 2 Wed's)
6/11 • ARE Seminars @ USC: Building Design Mock Exam. (213) 386-7070

Sat/Sun

• Morgan Wall & Clements Bus Tour. SAH/SCC (213) 243-5169
• Getty Center, "Imaging the City in the Americas" - Panel Discussion, 9a.m.-6p.m.
• SCI-Arc Cont. Ed., "Introduction to Computers." Inf. (310) 574-1123/(310) 305-1839.
• ARE Seminars at USC: Structural—Lateral Forces. (213) 386-7070

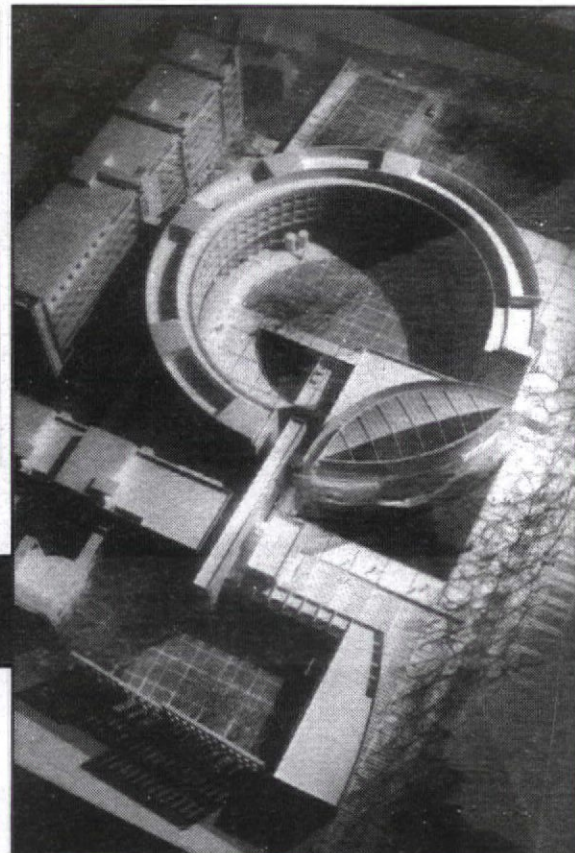
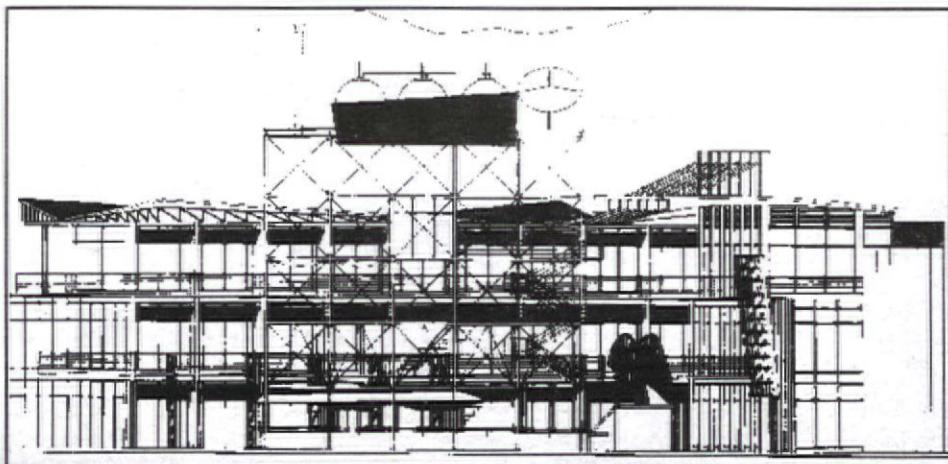
AIA CONVENTION
• Host Chapter Party
• All the Worlds' a Fair. SAH/SCC
• MOCA exhibit/MOCA symposium Culture. (213) 621-1750.
• ARE Seminars at USC. (213) 386-7070
• Charles & Ray Eames Film Festival at Eames House AIA/LA.

• Gold Rush History Tour (818) 792-6758. SAH/SCC (213) 243-5169
• SCI-ARC: Open House and Alumni Reunion, New Library 11a.m.-3p.m.
• ARE Seminars at USC: Site Design. (213) 386-7070
• SCI-Arc Cont. Ed., "Designing a Landscape." / "Structures Review for NCARB."

• ARE Seminars at USC: Site Design Mock Exam. (213) 386-7070
5/28-7/15 • Aerosol Art Exhibition at SPARC "Notes from the Other Side" 685 Venice Blvd. Venice (310) 822-9560. Thru July 15.

June

AIA/LA Coalition, 6:00p.m.



Above, left: Rob Rothblatt of Ellerbe Becket reviews books while Steven Ehrlich FAIA (left) and Michael Webb (middle), L.A. Architect's own book reviewer, sign copies of their new books, at the temporary Rizzoli bookstore at WestWeek 94. Photo by David Dubuque. Above, middle: Citi Commercial Center, Acapulco, designed by Enrique Norton/TEN, whose work is part of the New Contemporary Architecture of Mexico seminar at USC, May 12. Above, right: model of premiated design for the Hotel du Department, Toulouse, France, by Harry Wolf, FAIA. "The Works of Harry Wolf" is on exhibit, through May and June, at Form Zero Architectural Books & Gallery, 3960, Ince Blvd., Annex A, Culver City.

New Books

Beach Houses from Malibu to Laguna (Elizabeth McMillian and Rizzoli, with photography by Melba Levick.)

Architects' Guide to Los Angeles (Michael Webb. Published for AIA/LA by the Understanding Business. \$7.50.)

Don't miss this elegant, concise and witty guide to 400 L.A. buildings by Michael Webb. Available from most good bookstores, and at the Convention.

Also received

Frank Lloyd Wright and Japan: the role of traditional Japanese art and architecture in the work of Frank Lloyd Wright (Kevin Nute. New York: Van Nostrand Reinhold; \$59.95hc)

Graham Gund Architects (Michael J. Crosbie. Washington DC: The AIA Press; \$50hc, \$45 to AIA members)

Los Angeles: an Architectural Guide (David Gebhard and Robert Winter. Salt Lake City: Gibbs Smith, Publisher; \$21.95 pb)

Architects House Themselves (Michael Webb, The Preservation Press 1994, hc \$39.95.)

Like a 19th century travelers diary, Webb's encounters with the Architecturally Famous is a wonderful photo-log but begs the question: are the homes architects design for themselves anymore revealing than what they design for clients? Or to put it another way, what is different, idiosyncratic, experimental or personal about architects homes? Webb's first group of modern landmarks, the residences of Schindler, Neutra, Gropius, Wright, Eames and Philip Johnson set the standard to contrast with the remaining regional selections. Some architects, particularly Raymond Kappe, Frank Gehry and Walter Netsch, do express an experimental vision comparable to the landmark residences of Eames and Schindler but most reach for the flash and then fall short. And there are others that are missing, such as Glen Small's experimental solar atrium house in Venice. Nitpicking aside, what is here, I believe, is an interesting modern version of a connoisseurs travel diary, with the authors photos and architects plans replacing the draughtsman's etchings.

I & J's Sustainable Building Guide and Resource Catalog (Grady Aldridge, self published 1994, pbk catalog, \$45.00)

An annotated index to environmentally safe materials arranged in CSI division format. A typical entry lists company, phone and contact with a short descriptive recommendation. The pre-qualified list of suppliers and subcontractors is very helpful for the architect concerned with "green building". The author is a general contractor who specializes in high-quality, sustainable building products and processes.

Architecture in Perspective 8 (The American Society of Architectural Perspectivists, ASAP 1993, hc exhibition catalog)

A companion book to a traveling exhibit (AIA National Convention, Los Angeles) of winning architectural perspective renderings. Beautifully executed drawings, in an assortment of media, with artists commentary. Both exhibit and book are recommended.

ERIC CHAVKIN

Review

Cruising Postwar LA

The LA Conservancy evidently hit paydirt with their: "Cruising Postwar LA" tour of buildings constructed between 1945 and 1964. Based on the jolly premise that this would be a time trip back to the LA of 1964, the self-drive tour started at Capitol Records building in Hollywood with tapes of the Beatles and Beach Boys being played while a Conservancy volunteer who could have passed for Doris Day handed out guide books. The spirit of the day was evidently infectious as a number of people made the tour in vast gas-guzzling cars, most notably an immaculate Edsel. The frivolity aside, the tour was well planned and informative. In addition to the well known pleasures of Ships and Pann's diners, the Conservancy included information on 60 buildings. Gregory Ain's housing tract in Mar Vista was particularly noteworthy, but perhaps the gem of the tour was the Robert Lee Frost Auditorium on Elenda Avenue in Culver City by Flewelling and Moody.

Coming Up

Design and Human Bodies

"Design and Human Bodies" at the **International Design Conference** in Aspen. June 12-17. The 44th International Design Conference, "Design and Human Bodies," will explore design of and for the human body. Conference chair **Alexander Julian** will officiate a panel of respected speakers. \$625, friend/spouse \$350, students \$150. For info (303) 925-2257.

Visions of Wholeness

Women designers, architects, and planners of California and Southwest, you are eligible to enter **Visions of Wholeness: Composing a Life**, a juried exhibition on the work of women designers in the context of entire life. Hosted by the College of Architecture at Arizona State University. Also part of the series is a lecture by **Mary Catherine Bateson**, author of "Composing a Life." Call (602) 965-8169 for info. Deadline, June 30.

Contemporary Japanese

Architecture

The Contemporary Japanese Architecture at PDC. A pho-

tography and film exhibition and lecture series produced and funded by the **Japan Foundation**. May 6 - June 27.

Over the last fifteen years or so, contemporary Japanese architecture has been breaking away from the confines of modernist architecture, with its belief in the primacy of production and technology, and is now evolving in a highly pluralistic manner. The exhibition is a record of how architectural movements that aim at global uniformity are collapsing, and where international and regional qualities have come to be regarded as of equal value. This exhibition presents the contemporary architecture of Japan, not by featuring specific architects with global styles, but by viewing Japanese design with its highly varied tendencies.

Projects produced from 1970 to 1986 by architects **Kenzo Tange, Kisho Kurokawa, Arata Isozaki, Fumihiko Maki, Tadao Ando, Toyo Ito, Togo Murano, Takefumi Aida, and Team Zoo** will be highlighted in the photo exhibition.

On May 6, visiting architect Itsuko Hasegawa present a lecture on contemporary Japanese design. On May 9, 20, and 27, there will be screenings of films on *Tadao Ando, Arata Isozaki, Japan: Three Generations of Avant-Garde Architects*, and others, at the Green Auditorium. For information, contact **Ted Tanaka FAIA**, curator (310) 306-5432, or **Merry Norris**, coordinator (310) 276-6406.

Architecture of Mexico

New Contemporary Architecture of Mexico seminar at USC. May 12, this seminar will showcase the work of six leading Mexican architects and urban designers. This symposium will focus on contemporary design ideas, the identification of new trends, and the influence of NAFTA. Organized by John V. Mutlow FAIA and Marcela Oliva. For more information, contact Dana Smith (213) 740-2097.

Convention Activities

100th Birthday Toast for AIA/LA, AIA Brooklyn, and AIA Seattle, which all celebrate their 100th year in 1994. Hotel Figueroa. \$50. For reservations by 5/10, contact: AIA/Seattle (206) 448-4938. May 14.

L.A. Historic Resources Committee will host a reception for all local, state, and national AIA HRC committee members attending the National Convention in L.A. at the historic Fine Arts Building grand lobby, on May 14. Thanks go out to sponsors **Albert C. Martin & Associates, Bowers and Perez Associates, Hardy-Holzman-Pfeiffer, and Levin and Associates Architects** for hosting the event.

Eames Films Screening

Don't miss a special screening of the films of Charles & Ray Eames, on the meadow at the Eames House. Sunday, May 15, 8:30-10:30p.m.

The famous design team of Charles & Ray Eames produced more than 85 films during their groundbreaking career.

Eames Demetrios, grandson of the Eames, and a film maker in his own right, is hosting this event, which is part of the AIA Convention, in cooperation with the Eames office and Pyramid film and video.

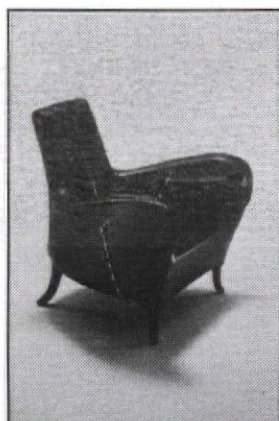
Archival prints of films to be shown include: *Design Q & A*, *Tocatta for Toy Trains*, *House, tops, Callot*, *Two Baroque Churches in Germany*, *Lick Observatory and 901: After 45 Years of Working*, a film by Eames Demetrios. Tickets: \$45. Open to non-members.

Above, Below & Beside:

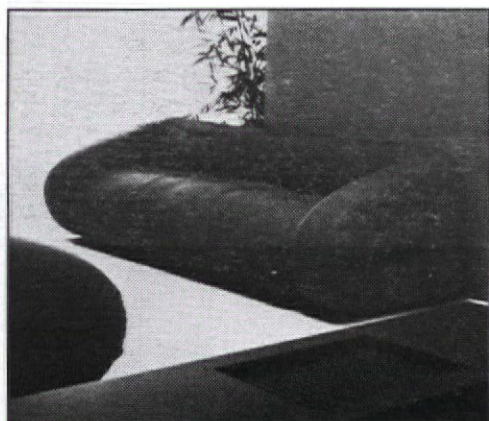
Above, Below & Beside: Urban Design, Urban theory, and Urban Culture, a symposium to be held in conjunction with a MOCA-originated exhibition, "Urban revisions: Current Projects for the Public Realm," opening May 15.

This day-long dialogue between urban designers and professionals from allied fields whose work influences the practice of urban design, giving experts and the public the chance to explore the complex issues effecting the American City. Speakers include John Chase, Margaret Crawford, Ruben Martinez, Allan Sekula, John Kaliski and Mike Davis. Co-sponsored by the MOCA Architecture and Design Council and the L.A. Angeles Forum for Architecture and Urban Design. Saturday, May 14, 1994.

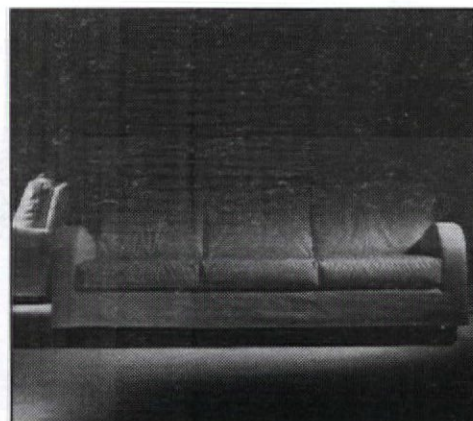
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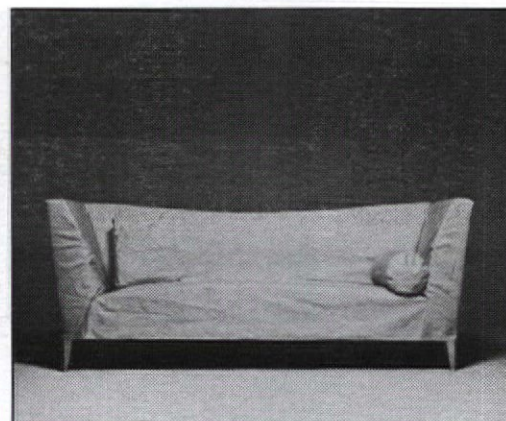
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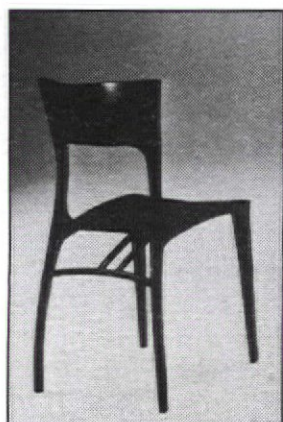
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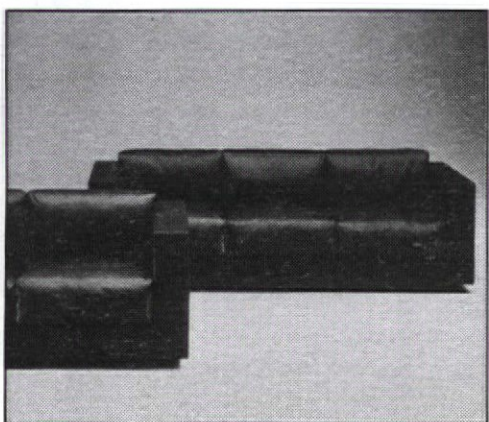
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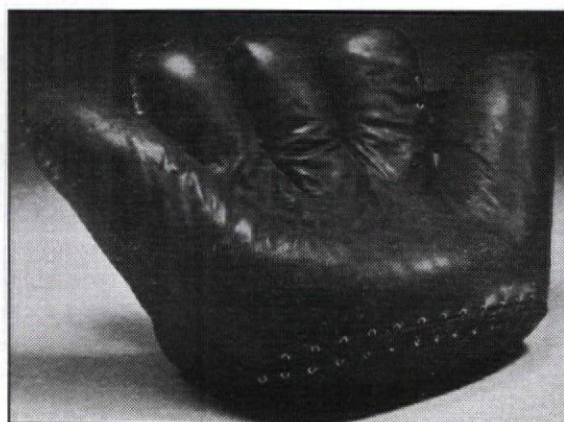
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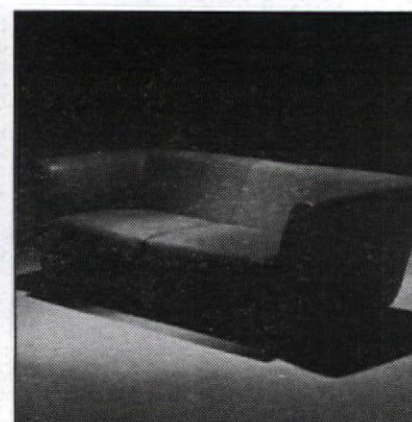
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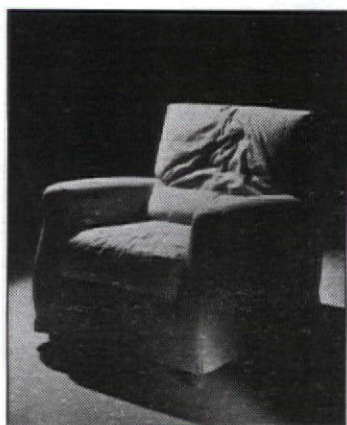
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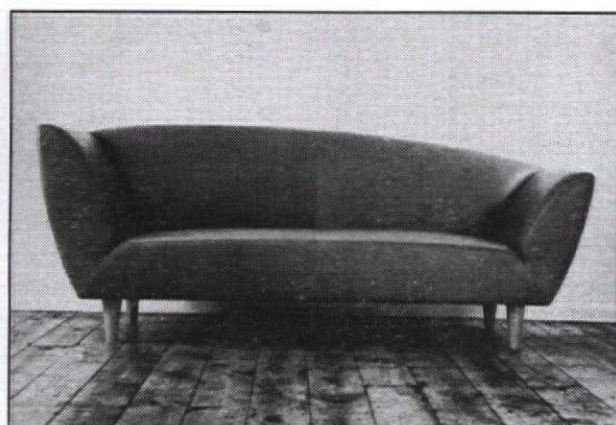
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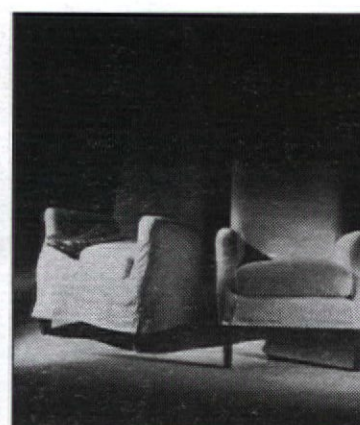
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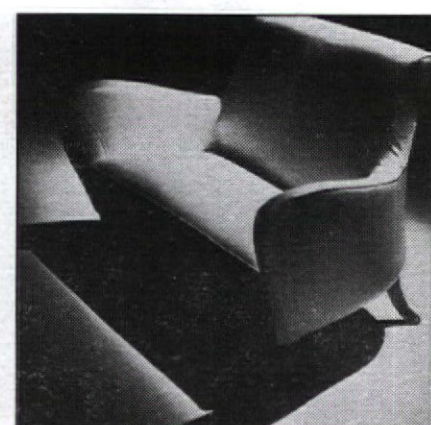
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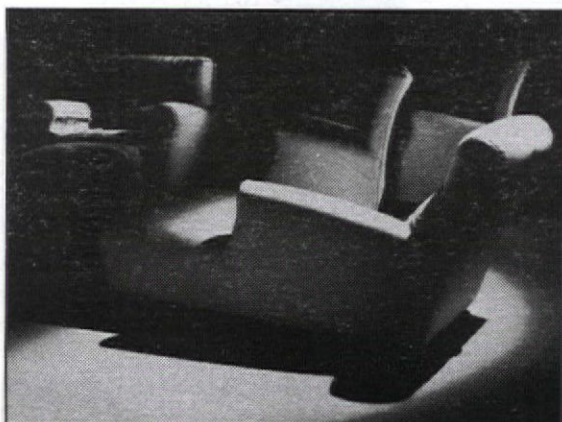
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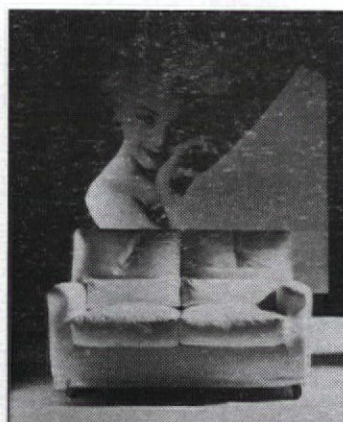
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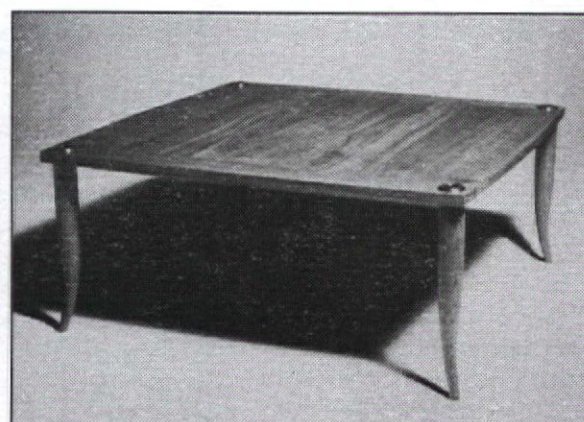
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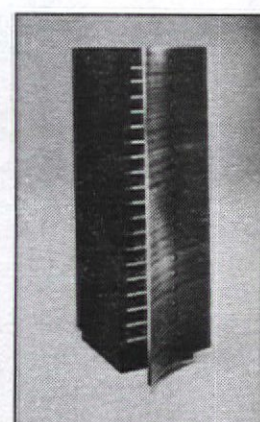
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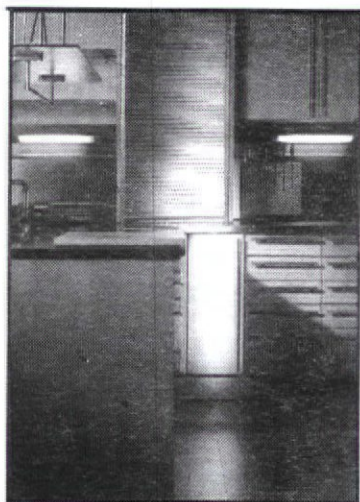
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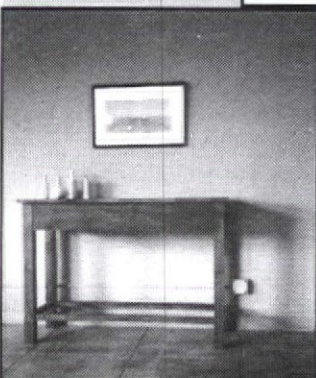
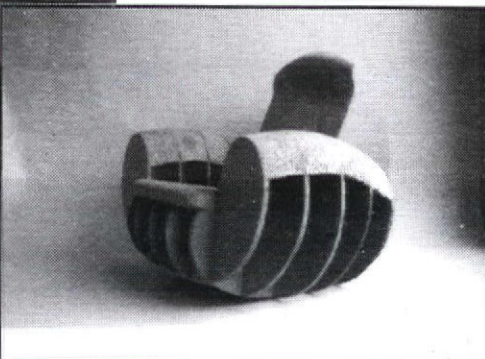
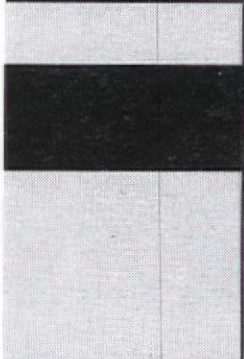
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Products



Peter Lloyd Looks At the Latest in L.A. Furniture

Product images, clockwise from top: Bulthaup; Joel Sterns; Domestic. Book Review image, top right: Coulter's Department Store, Los Angeles, designed by Stiles Clements, Architect; photographed in 1939 by Julius Shulman Hon AIA, whose life and work is celebrated in Joseph Rosa's, *A Constructed View*, published by Rizzoli.

New City Furniture

Joel Sterns, who worked with Frank Gehry to produce the latter's cardboard furniture, produces his own designs under the New City title. His designs include the voluptuous Dance rocker, the geometric Studio and Gallery chairs, and his latest design, the Staff chair.

Joel Sterns, New City Furniture. Tel. (310) 822 0818

Domestic

Domestic Furniture Company is notable not just for the quality of its designs, but also for its emphasis on ecologically-friendly production. The timber used to make designer and founding partner Roy MacMakin's pieces comes from renewable sources, or has been salvaged from such unlikely places as the scrap pile of a piano manufacturer's workshop. As far as possible non-toxic products are used in the construction and finishing of the furniture. Although Domestic still occupies a modest - but attractive - showroom on Beverly, the company has grown considerably. Among a number of contract furnishing projects they have been involved in, MacMakin has recently worked to produce designs for J. Crew's new line of retail outlets. Testimony to Domestic's success is the number of architects who choose MacMakin's designs for their own homes.

Domestic. 7385 Beverly Blvd., LA 90036. Tel. (213) 936 8206/Fax. 213 936 8732.

Bulthaup

The Bulthaup showroom on the corner of 3rd and Robertson is currently undergoing remodelling. Old displays are being replaced by the new "System 25". The result of extensive research, "System 25" both rethinks and refines the German company's approach to kitchen design. Dimensions, hardware and materials have all been updated but it is the look of the new cabinets that is most striking. Finishes range from Shaker-influenced panels of beech, maple, cherry and oak to seamless stainless steel or dimpled laminate, creating a strongly modern look with an unexpected warmth and color. The ability to mix finishes within the same kitchen makes "System 25" unusually flexible.

Bulthaup. 153 Robertson Blvd., LA 90048. Tel. (310) 288 3875/Fax. (310) 288 3885

PETER LLOYD

Book Review



Idealized Images

A Constructed View: the Architectural Photography of Julius Shulman. (Joseph Rosa. Rizzoli, distributed by St Martin's Press; \$50 hc)

"It was through Shulman that the message of California reached the eastern editors," wrote Esther McCoy in her last published article, reprinted here as an introduction. "Before him, the message rarely got beyond the Rockies before it was blown back." In the images Shulman created from the late 1930's through the early 1980's, you can discern the making of a myth: southern California as the promised land of modernism; a vision of pristine forms in an undeveloped landscape. Here are the first daring experiments and the pent-up excitement of the Case Study houses: those bold attempts to leaven the prevailing mediocrity of residential design.

Shulman got his start by showing Richard Neutra some shots he had snapped with a pocket camera, and he soon became the principal interpreter of Neutra and his modern peers. The pedestrian text touches briefly on Shulman's aesthetic philosophy and his role as a salesman of the modern, composing his images to heighten the drama and eliminate the inessential. As in his previous book on Albert Frey, Rosa misses the chance to probe much beneath the surface, and to challenge his subject on the relationship between myth and reality. And he fails entirely to capture the personality of the man behind the camera, with his beguiling anecdotes and contentious opinions. In compensation, this book is full of memorable shots—mostly in glorious black and white—admirably chosen and superbly printed. They range far beyond LA and modernism, but that is the recurring theme. Every practitioner and aficionado of architecture owes him a great debt.

Liquid Poetry

Water and Architecture (Text by Charles W. Moore. Photographs by Jane Lidz. Abrams; \$60hc)

Mossy Italian fountains and still canals in Bruges; the Precious Belt bridge in Suzhou and the thunder of surf at Sea Ranch are a few of the enchantments conjured up in this delectable armchair travel

book. Moore and Lidz roam the world, bringing new life to the classics and tempting us to explore the unfamiliar. New and old are interwoven, as Moore shows the different ways in which water can complement buildings, and how architecture can frame the play of water. The book had its source in Moore's doctoral thesis at Princeton, forty years ago. Now it serves as a memorial to his omnivorous curiosity, generosity of spirit, and mastery of words, enhanced by images of beauty and brio.

All Wright

Frank Lloyd Wright, Architect (Edited by Terence Riley with Peter Reed. The Museum of Modern Art, New York, distributed by Abrams; \$60hc)

A provocative, elegant companion to MoMA's recent landmark exhibition. In the manner of Rashomon, five contributors consider Wright and his work from conflicting points of view. William Cronon characterizes him as a romantic idealist who scorned consistency, practicality, and budgets; a compulsive gambler who always pushed forms and materials to (or beyond) their limits in his single-minded pursuit of beauty. Anthony Alofsin explores Wright's tangled relationship with modernism, which he affected to despise, and his debt to the Viennese Secession and the expressionism of Eric Mendelsohn. Kenneth Frampton shows his dependence on technology. Gwendolyn Wright describes his success as a propagandist for model homes, and Terence Riley (who curated the exhibition) traces the influence of American landscapes on his work through his 72-year career. A chronological selection of drawings and photographs reveals an astounding diversity of invention, in buildings and projects of every size. Many are visionary schemes though some topple over into self-parody. Taken together, the essays and images explain the abiding fascination of Wright, as an artist in whom every quality and flaw was larger than life.

Frank Lloyd Wright: the Masterworks (Bruce Brooks Pfeiffer. Rizzoli; \$60hc)

Bruce Pfeiffer, a former apprentice at Taliesin West, and now

Director of the Frank Lloyd Wright Archives, prepared this sumptuous overview of the master's work, with the help of David Larkin, and new photography by Paul Rochelau and Michael Freeman. This is the St James Version of the gospels, full of eternal truths, idealized images - and not a hint of leaky roofs. The selection is heavily tilted towards the early and late years; only the Storer house (1923) represents the nearly two decades that separate the first designs for the Hollyhock and Hanna houses. But there are many exciting discoveries to be made from the 1900s and 1950s, and there is unusually generous coverage—in photography and archive drawings—of the classics. Ideally, one should have this and Riley's book, propped side by side on lecterns, and raise one's spirits by perusing each in turn.

Frank Lloyd Wright in Hollywood (Robert L. Sweeney. Cambridge: the MIT Press; \$50hc)

A scholarly study of Wright's textile block system by the Executive Director of the R.M.Schindler house in West Hollywood. The title is misleading, since the book focuses less on the Storer, Freeman, and Ennis houses in Hollywood than on buildings and projects elsewhere. Wright described the Storer house as "a tragedy," and this is a tragic tale of an architect frustrated in his pursuit of a lofty vision by unreliable clients, a lack of funds, and his own hubris.

By focussing on the details of design and construction, and the recurring crises and setbacks, Sweeney gives us a very human and, sometimes, unflattering portrait of an architect too often portrayed as a superman. The story extends from 1922 to 1932 and covers 25 unbuilt projects—notably the ambitious resort of San Marcos in the Desert - as well as the five houses that were built. Much of the text is devoted to the making of the blocks and the failure to create durable, waterproof structures. The author suggests that if Wright had been less intent on claiming credit as an inventor, he could have drawn on a substantial body of theory and experience in building with concrete blocks, and saved himself, his clients, and their successors a heap of trouble.

Digital

AutoCAD 12 Roundup

It's no secret that AutoCAD 12 (ACAD) is quickly becoming the industry standard for CAD users, but the plethora of choices and comparative information leaves one dumb and numb. These reviews are, by necessity, more about style than content and were augmented by many conversations among ACAD users. Below is a listing of ACAD 12 books categorized as generally tutorial, reference, customizing and other. Some definitions: AutoLisp is AutoCAD's interpretive programming language; SME means Solid Modeling Extension; SQL is Structured Query Language; DIESEL stands for Direct Interpretively Evaluated String Expression Language, another interpretive programming language; ADS is Autodesk's C-based (compiled) programming language.

Tutorials:

Inside AutoCAD Release 12, (D. Raker and H. Rice original authors, NRP 1992, pbk w/disc, \$37.95)

This classic ACAD text feels more like a reference book than a tutorial. The text is excellent and its application-based exercises are both comprehensive and easy to follow. Written for the beginning to intermediate ACAD user. Highly recommended.

Using AutoCAD Release 12 (James Fuller, Delmar 1993, pbk, \$38.75)

A classroom textbook, including chapter reviews and exercises, with an emphasis on pull-down menus. Unfortunately its pandering, "Let's now all draw a line," style is simple and insulting to the intelligence of its readers. Basically a primer for computer students and not recommended for professional architects.

Harnessing AutoCAD (Stellman, Krishnan, and Rhea, Delmar 1993, pbk w/discs, \$38.95)

A disc/book tutorial with an ACAD simulator co-developed by Delmar with Autodesk Inc. A better than average primer with more information, Harnessing AutoCAD is a good foundation from which to start learning. The pull-down menu driven tutorial is helpful to command-line shy architects. Recommended.

Reference:

AutoCAD the Professional Reference 2nd edition (Hampe, Valaski, Hilley and Hilley, NRP 1993, pbk, \$42.95)

The authoritative reference guide to all the commands in Release 12. Broken into six parts: Installing and Configuring; Selected Topics: including Grip Mode Editing, Blocks, Attributes and X-refs, Dimensioning, PaperSpace and Plotting, SME and SQL; Customization; Troubleshooting; System Variable Reference; and a 500 plus page Command Reference with examples. Highly recommended.

Using AutoCAD (David Cohn et al., Que, 1992,

pbk, \$34.00)

A good tutorial-reference-primer that quickly gets past the basics. Covers the standard stuff as well as advanced editing, drawing and rendering. A long 250-page command glossary/guide is very helpful and is also published as AutoCAD Quick Reference which is much easier to handle. Recommended.

Mastering AutoCAD Release 12 (George Omura, Sybex 1992, pbk w/disc, \$34.95)

Written in Sybex's standard outline bookstyle. Lots of tips and better-than-average coverage of 3-D. Mastering AutoCAD has a little bit of everything but unfortunately doesn't dwell into undocumented information. No recommendation.

Customizing:

AutoCAD Power Tools (Smith, Richter, and Middlebrook, Random House, 1993, pbk w/disc, \$55.00)

An excellent introduction to, among other things: paperspace and plotting, custom menus, and a special section on the powerful PDIGI (Panacea Device Independent Graphics Interface), which directly accesses into the graphics display via assembly language. This is a dense and powerful toolkit and includes a disc of related programs that are actually useful. Our ACAD friends highly recommend this book.

Maximizing AutoCAD Release 12 (Gesner and Smith, NRP 1992, pbk w/disc, \$39.95)

Another excellent NRP ACAD entry. Covers all aspects of customization including macro menus; block, attributes and x-refs; a short chapter on writing programs in AutoLISP. Also DIESEL, fonts and custom hatches, and 3-D tools. A companion to both NRP's Inside AutoCAD and Maximizing AutoLISP. Also highly recommended.

1000 AutoCAD Tips and Tricks 3rd edition by George Head, Ventana Press 1992, pbk, \$24.95)

AutoLISP in Plain English, A Practical Guide for Non-Programmers (George O. Head, Ventana Press 1992, 262p pbk, \$19.95)

These are my favorite ACAD books, both written by Cadence columnist George Head. They are easy to follow, with lots of practical Lisp routines, and are actually fun to read. Tips and Tricks is a step by step introduction to AutoLISP shortcuts and AutoLISP in Plain English is one of the best introductions to programming I've ever read. Highly recommended.

Other ACAD:

The CAD Rating Guide: 3rd edition (Bradley Holtz, ZEM Press 1993, pbk, \$149. Order direct from publisher: ZEM Press, 8220 Stone Trail Drive ste.8, Bethesda MD 20817, tel. 301-365-1159)

The best book for a comprehensive comparison of CAD systems. Covers products, updates, customization, application specific design (no elec-

tronic) and product listings by price, platform, operating system and market focus. The new edition includes tables on FEM, GIS and Animation. User comments, and a pleasant typeface, soften the information overload often encountered in rating guides. Beware! The misleading title overstates the purpose of this survey-based guide since the author doesn't "rate" systems but only compiles data. Probably worth the money if buying anything more than the standard ACAD system. Recommended.

Inside AutoCAD published monthly (The COBB Group, approx. 16p newsletter, \$149/yr, order from publisher 800-223-8720)

A bright, new, task orientated ACAD newsletter in print since October 93. A powertools tips & tricks monthly (no advertising) that covers the AutoCAD command set, AutoLISP, 3D-Modeling, AutoCAD scripts, custom menus, DIESEL, AutoCAD SQL, dialog box programming, and ADS applications. Their emphasis is ACAD v12, so don't bother if your version is not the latest. Sharp, accurate, to the point writing separates this from other newsletters. Highly recommended.

Comment

Meetings Overload:

A Call for Telecommuting

My firm recently completed a study on the meeting and travel habits of Southern California municipal officers. We learned that a significant factor in explaining transportation engineers' propensity to travel is the need to attend seminars, conferences, conventions, and events for the purpose of collecting and disseminating information. Analysis of the February calendar of Events of Interest identified 42 such events, which is an average of 1.5 events each day, or 548 in a year. These events were hosted by 62 national and international associations, organizations, and peer groups involved in some way or another with the subject of transportation. Of February's events, eight were annual conferences, conventions, or expositions, suggesting that if such an event came every three or four days and lasted for an average of three days, about 80% of the year is spent in conference and convention.

One could substitute any number of professional organizations for the transportation engineers in our study. The conclusion remains that the proliferation of organizations may not be effective in a world where information technology makes it very easy to assemble knowledge by means of computer, modem, and dial-up access. We are learning that by putting all of this massive disorganized collection of special interests and associations together in one place—like an online bulletin board that outlines Events of Interest—then suddenly the absurdity of this chaos becomes patently clear. Finally, the intelligence of the human species kicks in and says, "There's got to be a better way of doing this!"

ELISABETH GHAFARI
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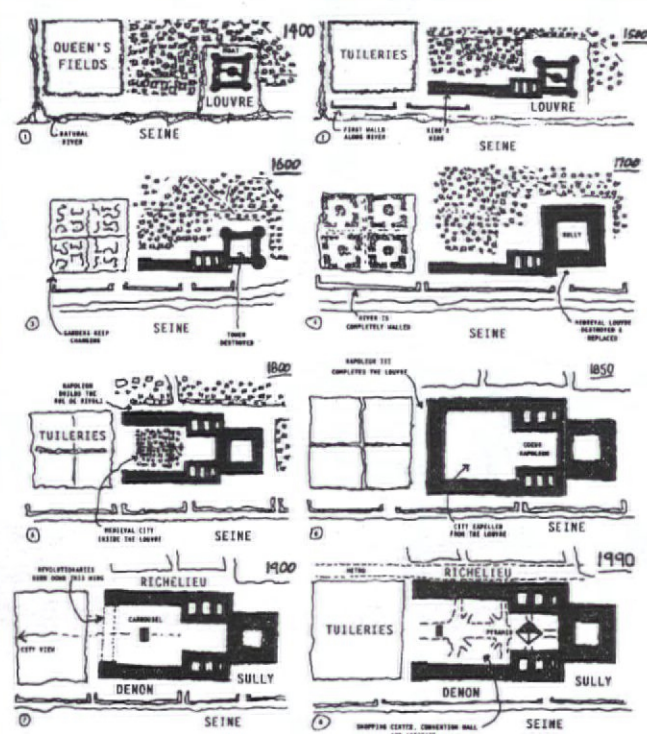
Eat Your Heart Out EuroDisney! The Louvre learns some lessons and gets the cultural crown.
By Carl Davis.

"On the top floor of the Richelieu in a big top lit gallery sandwiched between two courtyards, is the room of Rubens. Some twenty enormous Rubens paintings surround the high walls. Marie de Medici's life is recounted from her education assisted by angels and the Three Muses rendered in fleshy nudity as only Rubens could do; to her introduction to Henri IV, King of France. (He is awe struck when the Greek gods present him her portrait). Her marriage; her succession to the throne when Henri dies; and finally the problems with her son, whom she sends away (later to be reconciled before her death and ascension to heaven).

The visitor is engulfed in Rubens; totally immersed in his opulent rendition of imperial French culture, and bathed in the cool northern light of a grey winter day. The ensemble is spectacular. The volume is perfectly sized for these huge canvases. It is evenly illuminated by unobtrusive skylights and carefully placed hidden lamps. The detailing and coloration of the room are subdued, but not antiseptic. Green walls and a fine filigree of the trims surround the paintings, making a place where Rubens' largest piece of artistic propaganda can finally be seen in all its mind-boggling artistry and excess."

—C.D.

Above: The evolution over 400 years of the Louvre.
Drawing by Carl Davis



LE GRAND LOUVRE

FROM MEMORY 1/10/94

Le Grand Louvre

By the start of 1994, the Richelieu wing, the new home for Rembrandt, Rubens, Cranach, and Vermeer had opened; and the composition of the city's cultural giant, distinguished by I.M. Pei's Pyramid, could be seen in all its grandeur. Paris came to see and appraise President Francois Mitterand's gift to France: the biggest, most beautiful, most convenient cultural attraction in the world, Le Grand Louvre.

When Le President gave the Louvre the glass pyramid, He did not meet with universal praise. Parisian critics dubbed it the death of French culture. The giant, they said, had become a shopping mall in the hands of the American. An apt description of the plan when considered against the standard American mall, where a big skylight at cross of the shopping lanes can general be relied upon to mark the center. The pyramid emphatically marks the center of the Louvre whence the visitor can enter the four major parts of the Louvre: Richelieu, Sully, and Denon; the shopping center with its restaurants, museum shops, stores; and, in the future, convention halls and a subterranean autopark. Tourists are generally heading for Denon, where Mona Lisa resides. The Parisians are headed for Richelieu to see the newly glass covered courtyards, and the monumental history of Marie de Medici, Queen of France, by Rubens.

The Louvre has been transformed. The once dowdy and immense museum is gone. The place is still hopelessly vast, but now there is order and organization around the central pyramid; and arrayed around it in the Denon, Richelieu, and Sully wings, is the best of past and contemporary museum design.

The Denon wing remains largely unchanged. Its immense staircase is still crowned with the Winged Victory. The famous long gallery with its tubular vault interrupted by columned bays lined with the world's most famous paintings, is still an immense and baroque tunnel. It is as it was when Parisians strolled the place in Daumier's time in tall black hats, bustles, and muffs; except today's Parisians wear ski jackets, jeans, athletic shoes, ear phones, and come from everywhere. There are more people crowded around the Mona Lisa now, and they speak an Asian language.

The Richelieu Wing was the work of the world's best designers, the French claim: I.M. Pei, Michel Macary, Jean-Michel Wilmotte, Rice-Francis-Richie. The grey steel display cases showing the small masterpieces are formidable, elegant, yet modern.

On a grand scale, the old exterior courtyards of the wing have been covered with lacy glass skylights utilizing cable and small steel members. The light inside each courtyard evenly illuminates the rendered walls. The cool white inside the smallest courtyard given over to a temporary exhibit of immense stone artifacts from Khorasabad in Iraq offsets the warm limestone without overpowering. In the largest courtyard the light is a warm yellow from the tawny walls. The ambient light and this soft

background color permit the heroic dark bronze sculptures to contrast, and yet show significant highlights. Nineteenth century French Beaux Arts sculpture never looked so good.

The Sully wing leads back into antiquity. Egyptian, Roman, Greek, and Assyrian sculptures. Cases of jewelry, artifacts, and figurines are arranged in a sensitive ensemble with enough space to appreciate a large marble and the comfort to peer into a glass box at a tiny seal.

The Sully wing also leads down to the basement beneath the museum, where the Louvre's own history has been excavated. The foundations and first courses of the original medieval castle somewhere a little below the old moat are now exposed. The walk leads to the model of the castle as it was in medieval Paris, a classic French fortress of battlements and multiple round towers with conical roofs. It looks like the original from which Disney copied the Magic Castle.

Several steps beyond in a dark grotto inside the old castle's dungeon, dimly illuminated like some sacred tomb, an old helmet and a piece of a French king's crown are exhibited in solitary vitrines. "Better than Disneyland?" my friend asked.

"History is always better than fantasy," I replied, but it was clear the Louvre had learned from Disneyland, and the French knew it. The obvious theatricality of the pyramid with its symbolic focus for the plan, the Hollywood sanctity of the castle grotto, the exquisite interior design of Rubens' Marie's new home, and the shopping mall are all descendent from the master of mass entertainment, whose own roots lie in the original Louvre.

In the era of global culture, it is appropriate. The Louvre, the greatest attraction of 16th, 17th, and 18th Century France, dimmed by only slightly by Eiffel's tower, reasserts itself as the ultimate attraction of the late 20th Century. That history is documented in an exquisite exhibit on the edge of the subterranean lobby leading into the Sully wing, and the ruins of the castle Louvre.

The story is told in models, paintings, etchings, photographs and artifacts. It starts with a model of the medieval castle on the banks of a free flowing Seine. The castle is surrounded by a moat and the narrow, twisting streets of medieval Paris. The river's edge is a mud flat. A short distance away on the edge of this town, not much larger than contemporary Chartres, lie the Queen's Fields. The development of the Louvre has been the play of these four elements for five centuries: the river, the garden, the chateau, and the city.

In the 1500's, Louis V extended his immediate realm when the Denon wing was extended along the Seine connecting the king with the queen's garden, The Tuileries. The Seine was beginning to be lined with walls, but the mob of Paris still swarmed around the Louvre.

During in the 1600's the old medieval tower of the Louvre was lost, and the queen's gardens became ever more baroque. The plan models show the Tuileries to be grass carpet laced with

a filigree of shrubs. By the 1700's fire had destroyed the old medieval Louvre, and the present day Sully wing was constructed. The Seine had become completely walled, but Paris still crowded around the palace.

Napoleon's imperial visions built the Richelieu wing, lining its edge with the Rue de Rivoli, a first great straight Parisian street. The Emperor's Palace had reached through the city to embrace a second corner of the Tuileries. Between the two great wings, a little fragment of medieval Paris was stranded.

In the middle 1850's, Napoleon III finally expelled the city from the Louvre, when he built a wing between the Richelieu and Denon along the edge of the Tuileries, and the last of the medieval buildings between the wings were scraped away. His vision didn't last long as "the communards" of the late 19th century burned the wing down, reopening the vista through the Tuileries to the grand boulevards of Paris beyond. A small memorial arch, the Carrousel, was installed in the great court yard that now is a construction site for the autopark, and convention hall.

The last model in this exhibit shows the new Louvre with its pyramid, and the evolution of Le Grand Louvre is complete. The pyramid looks like a crystal emerging through the crust of the palace's forecourt, a suitable icon for the contemporary Louvre. It is an obelisk not unlike the Egyptian trophies collected by Napoleon and sprinkled about Paris, or the memorials imagined by Le Duc. The use glass makes it contemporary, and the translucency reveals the importance of what lies beneath unseen in the model.

Swarming below this huge skylight, the masses have gathered. The crush is amazing. Down the escalator through the doors in the pyramid streams a continuous line of visitors. They mill under the glass. Four ticket lines snake across the floor to booths. More funnel toward a portal, then disperse in loose groups to wander the forty acres of culture. Hundreds more are streaming up to the restaurants, catering for different tastes: Mexican, French, Syrian salads, and American-style Burgers. The museum shops are crowded. There is shop each for books, posters, postcards, and gifts. Down a grand broad aisle leading to the Metro are arrayed the other stores: The Virgin Records Superstore, expensive boutiques of jewelry, clothes, and classy souvenirs. The river of people coming and going is enormous. It's just like Main street Disneyland on a weekend. This is the French response to EuroDisneyland.

Grandeur, more refined, and with Metro connections beyond anything Disney could do with a monorail, and a choo-choo train, the Louvre is the ultimate attraction in the capital of world culture. Disneyland is small time compared to this. The Louvre is connected to La Tour Eiffel, Beaubourg, the Marais, the Galeries Lafayette, the Champs Elysee. Disneyland gets you Frontier Town, Fantasy Land, the Matterhorn, and the food isn't as good. This might explain the failure of Magic Kingdom in Europe.

CARL DAVIS, AIA

In Praise of The Louvre

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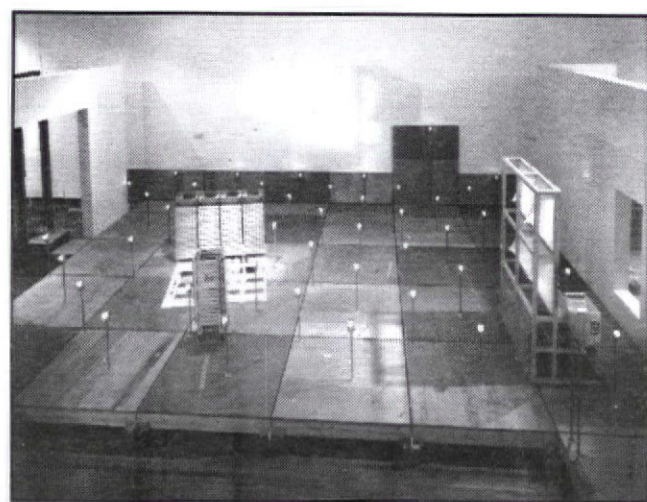
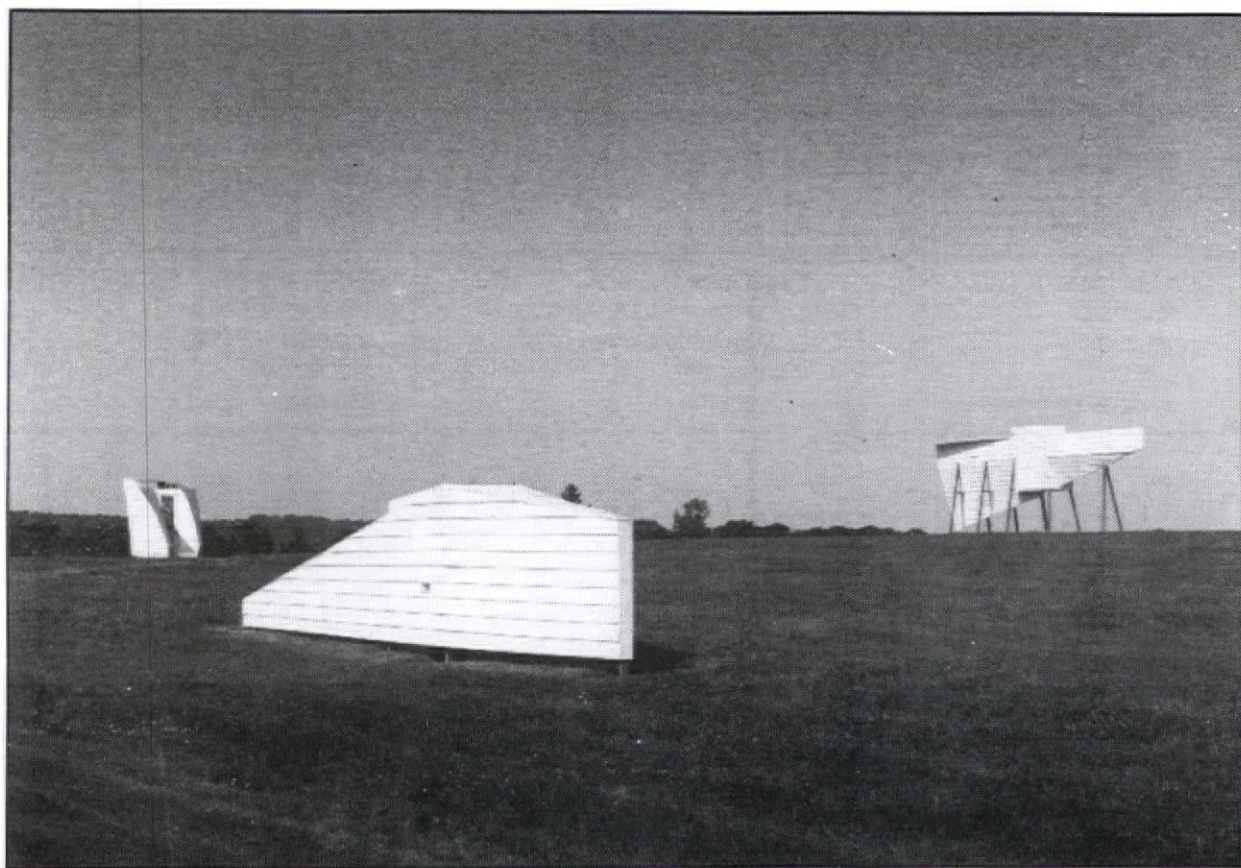
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Common Themes

Kim Coleman explores some national student work, whose themes resonate with issues pertinent to Los Angeles.

Above, left: Boundary/Surveillance, by Wellington Reiter, MIT. 1994. ACSA Design Award. Above, right: Framing American Cities, by Mark Robbins, Ohio State University. 1994 ACSA Design Award.

Diverse Interests, Common Themes

The Annual Meeting of the Association of Collegiate Schools of Architecture, entitled "A Community of Diverse Interests", took place March 12-15 in Montreal, Quebec. The meeting's chair, **Marvin J. Malecha**, FAIA, and Design Project Session Chair, **Hsin-Ming Fung**, both of Cal Poly, Pomona, invited faculty from Los Angeles area schools of architecture to be the design jurors: **Dagmar Richter** from UCLA, **Hsin-Ming Fung** from Cal Poly, Pomona, and **Ron McCoy** from Sci-Arc. The jury selected twelve projects from fifty-eight submissions from schools of architecture throughout North America—of which two which received the 1994 ACSA Design Award, and two other projects received special mention by the design jury.

The three design jurors and I (from USC) each moderated one of the design project sessions. I was struck, in the cold, slushy gray days in Montreal, with the reso-

nance and relevance of the design projects to the current state of mind in Los Angeles. While only one of the twelve design teams selected lives west of the Mississippi River (Austin, Texas), the issues that many addressed were pertinent to those which architecture faces in Southern California, as exemplified in the four following projects.

Boundary/Surveillance, by Wellington Reiter of MIT and **Framing American Cities: New York, Columbus, San Francisco** by Mark Robbins of Ohio State University, have both been built as installations. Reiter's project, a series of four structures installed at a state park in Lewiston, New York, explores ideas of eye and view in frameworks which reverse normative expectations. Like ships in the process of being built, these oversized white clapboard forms are autonomous objects poised upon a green landscape. The forms contain lenses and frames, engulf an existing guardhouse or focus on distant landscapes.

Framing American Cities, exhibited at the Wexner Center, Columbus, Ohio, explores the abstraction of imagery to create a framework of structures which "evoke associations and memories of urban images, events, and encounters". At the meeting Robbins showed a film of a troupe of dancers interacting with the installation.

Reiter and Robbins' installations comment on the voyeuristic nature of much human association in a city like Los Angeles, where the engagement of one pair of eyes by another through the double transparency of car windows may be considered interaction. One of Robbins' intentions is to explore "the coexistence of unauthorized & marginal culture" in the American city.

In contrast, Roberto Behar's urban design project **Little Guatemala, Miami** establishes a framework for human interaction. Elements of urban typologies: the plaza, the church, the fountain, serve to translate the spirit of homeland for recent arrivals from Guatemala.

Both projects take extreme positions. One represents the disconcertedness of the way things are, which heightens our awareness of it; the other defines a haven so safe, so secure that we make our own conclusions about its distance from the reality of our cities.

Both **Little Guatemala, Miami** and **Disaster Relief Housing** by Brian Andrews of the University of Virginia are projects for the dispossessed. And, although they are products of very different contexts, both of these projects are vital design strategies for a city like Los Angeles. One is a town center for people who have chosen to leave their country but who relish the memory while newly arrived in the United States; the other provides temporary housing for disaster victims who have been forced from their homes by flood, earthquake, or other calamities. The house as the mobile building block of cities is examined with **Disaster Relief Housing**, three units of temporary shelter with a shared generator sited on the flat bed of an 18-wheeler. **Disaster Relief Housing** is a project for Louisiana, but its universal appropriateness for emergency situations goes far beyond its time and place. Andrews' choices of what to include as basic shelter demonstrate a concern for this

condition of transition. The symbolic hearth of the temporary housing unit is the television, which in times of disaster becomes an umbilical chord to the world. Andrews' housing assumes that the occupants' possessions may all have been lost, and yet one can imagine the pre-stocked cupboards filled with brownie mix and other comforts for the next calamity.

Each of the projects explores the issue of temporality: two are installations, designed to be constructed for only a short period of time; the other two are transitional living environments which the residents occupy as they re-enter a new society. The ephemeral nature of these projects are consistent with our current state of mind. All four projects expand in different ways the confines of what architecture is.

Boundary/Surveillance and **Framing American Cities** explore the architecture as art, using built forms to analyse and comment on observed relationships. **Little Guatemala** is a utopian, tactile, technicolor world imagined and created in a city which has cultural centers that are not visible centers. **Disaster Relief Housing** brings architecture to temporary housing, an area traditionally handled by engineers. Andrews gives architectonic components—the hut, the tent, the cave—to units of housing sitting on trailers of tractor trailer trucks.

These design projects address the ability of architecture to create place through the exploration of issues: the nature of human interaction, the coexistence of cultures, the yearning for permanence in a temporal society, crisis housing, catalysts for change in depressed areas, which are certainly appropriate to Los Angeles. If, as Issac Newton wrote "absolute space... remains always similar and immovable" whereas "place is the part of space which a body takes up". Architecture can make place in a city which sprawls across the land. It is the humanism of each of these designs which makes them so applicable to the spirit of our time and place.

These projects and several others from the design project sessions will be on display in Los Angeles at the AIA Convention in May.

KIM COLEMAN, ARCHITECT

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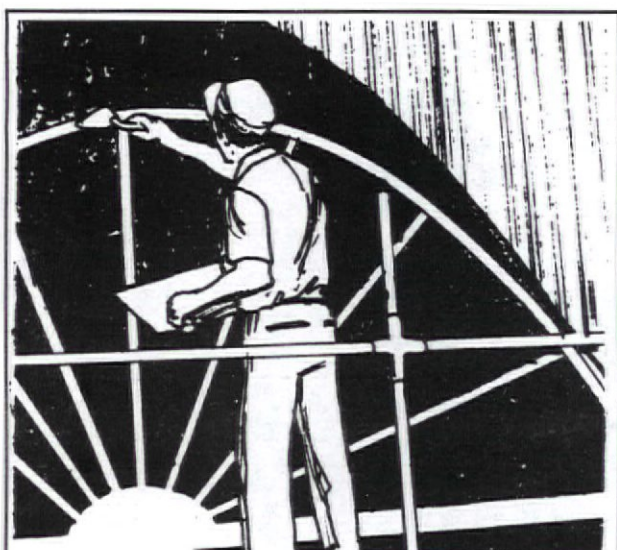
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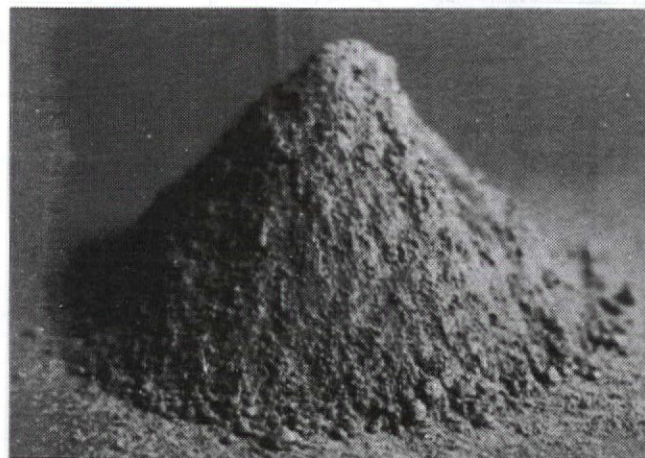
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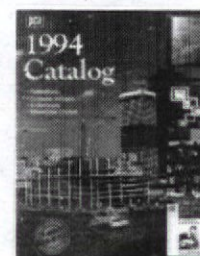
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Preservation



Historic buildings were especially hard hit. Pre 1930's buildings which were not as seismically sophisticated like those after the Long Beach Quake, saw cornices and roofs collapse, and a number of odd sequences of damage due to their weaker frames. In North Hollywood the EL Portal, a 1920's Spanish Renaissance Revival theater had its roof collapse on a nearly completed renovation. On Adams Boulevard several Spanish Mission style building with circular elements almost completely collapsed. In Hollywood the Egyptian Theater the focus of much preservation interest saw its stage loft lose a huge portion of its back wall. A large square hole appeared where the clay tile masonry, which was used to infill the tall concrete frame, popped out of the wall. This damage should not prevent the resurrection of this once premier movie palace, but then again most of the non bearing walls of this building were hollow clay tile without reinforcement.

Carl Davis, AIA

Above: Two examples of historic structures damaged in the civil unrest. Photo by Mitzi March Mogul

No Longer Historic, Just History

Los Angeles has never really been given credit for having a history worth noting or for having created anything significant. The citizens of Los Angeles have always bought into that assumption, shouldering en masse an inferiority complex. Those who have lived here any length of time know, of course, that within the labyrinth of streets, freeways, communities and shopping malls remain buildings and landmarks which speak of the days when L.A. was a paradise where dreams could come true.

If they think about them at all, most people take these places for granted. When disaster strikes, we realize how very fragile our built environment is, and how we must care for and appreciate these monuments before they are taken from us. There can't be a city without buildings, and historic structures are a record of our civilization. However, natural and man-made disasters have been effecting architecture and cities since time immemorial. Inevitably, there will be permanent casualties; losing a loved one is always hard.

Even all those years ago architects and contractors knew that they were building in earthquake country, but some things are no match for Mother Nature. The earthquake on January 17, 1994, forced us to acknowledge who or what really controls the environment.

Following the riots in 1992, preservationists faced similar issues. South Central Los Angeles, which contributes in a unique way to local history, has significant structures which have long been ignored, even by many preservationists. When numbers of these were damaged in the riot, there was an opportunity to actually fulfill the verbal commitments from politicians and Big Business. Most of the historic buildings could have been restored and reused, and those processes could have been a job training ground--a working laboratory. For those who feel disenfranchised, it could have been a way of leaving a positive personal mark on the community. People don't tag or burn what they have worked for. But the political infrastructure was anxious to remove all trace of the incident--out of sight is out of mind, and as usual, they were filled with platitudes, but no action. They expedited the process of demolition but had no process in place to deal with buildings of a historic nature. Naturally, those buildings are no longer with us.

There is much greater care being taken to protect the historic structures damaged by the earthquake. Of course the buildings are well known and loved and in mostly upscale neighborhoods.

At last count, over 150 structures listed as Historic-Cultural Monuments of the City of Los Angeles were reported damaged by the quake. Damage ranged from minor plaster cracks and fallen chimneys to serious structural problems. Several have been red-tagged, their future in question. Early estimates of damage to Hollyhock House exceeded \$1 million. The

Leonis Adobe (Historic Cultural Monument #1), the Andres Pico Adobe, and the San Fernando Mission suffered major damage. The El Portal Theater, recently restored, suffered a possible collapsed ceiling, broken glass and bricks, amounting to 40% of the structure. At the Griffith Observatory, the rotunda inner dome is cracked and murals fell from walls. The Villa Carlotta on Franklin Avenue has been condemned. In Santa Monica, the Art Deco/Spanish Revival style Charmont Apartments is in bad shape. The list exceeds half a dozen pages.

Craftsman houses withstood the quake well. The houses themselves are structurally very sound, and because they are made completely of wood, they move with the earth rather than against it. Interestingly, most damage to Craftsman houses occurred at the connections between porch and house. The use of river rock, granite, clinker brick, and other resistant materials for porch columns prevented those features from yielding to the force of the earth. Damaged or fallen chimneys are common and not exclusive to Craftsman structures.

By and large, whether a building was damaged had nothing to do with its age, nor was location any guarantee. It was a combination of geology and luck. Pasadena, where there is a lot of Craftsman architecture, was shaken, but unharmed. Santa Monica's central district was hard hit, but its Arts and Crafts era homes sustained only minor damage.

As part of the Public Resources Code, cities are prevented from demolishing historic structures damaged in a natural disaster without clearance from the State Historic Preservation Office. Those buildings considered as National Register eligible or under consideration for Historic Cultural Monument status will be treated as though listed, thereby broadening their options. More questionable is how damage to other historic resources will be handled. Many homes and buildings sustained damage which may not qualify individually as monuments, but which contribute vitally to the collective historic ambiance of the community. New ordinances regulating reconstruction of chimneys, for instance, may prevent homeowners from making repairs which are historically and architecturally accurate. It is still unclear whether there will be a review process for structures which fall into that category. Certainly there wasn't such a process in May of 1992.

It's bad enough when nature destroys, but when people get rid of things in such a cavalier manner it makes one wonder who the real enemy is. We could deal with natural disasters if we didn't have to deal with ignorant people.

Particularly in recent years, as humanity gets reduced to statistics, people are holding on to the familiar. This is not nostalgia, but a real human need for the tangible touchstones which define our existence. People are increasingly supportive of and involved in preservation of our historic urban fabric, not because they have nothing else to do, but because it is of person-

al, as well as world-wide, importance.

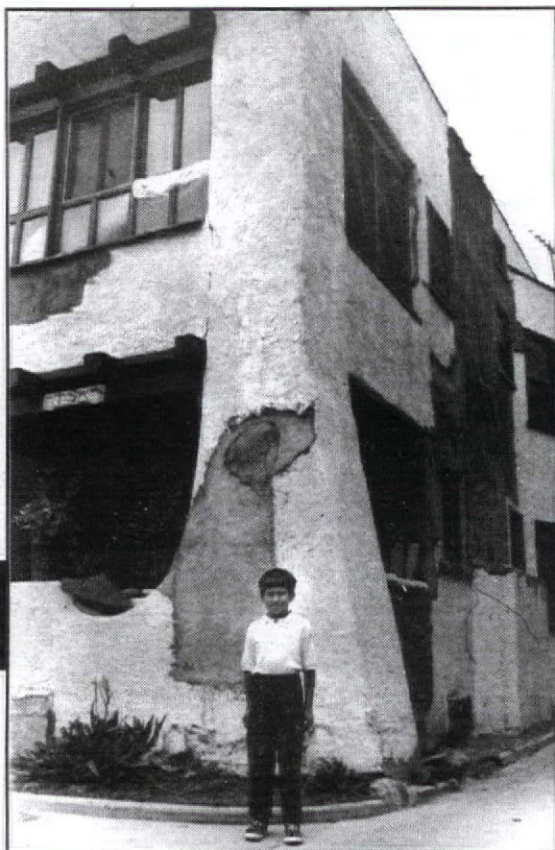
What this means to developers and planners is that there is an alternative means to achieving their personal goals. There are international examples of how historic preservation can become a centerpiece for other opportunities. One need look no further than Paris or Rome, both cities which manage to maintain their built heritage and still provide for a modern and growing population. It is well documented that people will pay more to live, eat or play in a place which has historic architectural value than in one of the ubiquitous match boxes. There is a backlash against being compartmentalized, stuffed into some self-appointed expert's idea of housing. This expresses itself economically for those in the business of building. The people involved in preservation are more than willing to provide their expertise in these matters, from "bricks and mortar" to legal and marketing aspects.

Too many politicians and developers think that in order to be successful, they must build big buildings. But buildings whose main distinction is being big and new are ubiquitous; they could be anywhere. It is the unique aspects of a community which make one's heart sing; I have never heard of anyone seeking out the commonplace.

This city has become the sacrificial lamb for the greed and ego of everyone who has come from elsewhere and think they know what's good for us. This was always a land of opportunity for this country, but lately people have made their fortunes (not just monetary) at the expense of the Golden State.

Those who respect the tangible remnants of history, who try so hard to preserve and protect our architectural heritage always fight an uphill battle. In 1925, Santa Barbara suffered an earthquake and rebuilt, refining the "rules" of urban planning. In 1931, Napier, New Zealand suffered a massive quake. They looked to Santa Barbara for inspiration, and used the rebuilding process as an opportunity to redefine their image and further improve the appearance and ambiance of city life. Perhaps it is our turn to learn these lessons. The blueprint already exists. Both Santa Barbara and Napier welcome contemporary development which respects their history and is appropriate to the community. Los Angeles has certainly had more than its fair share of disasters, but doesn't seem to learn anything from them. Perhaps if we treat ourselves more seriously, so will everyone else.

MITZI MARCH MOGUL



Los Angeles Service Station Project

Social Studies: Architects Building on Neighborhood Resources

As the next century approaches, cities are faced with the challenge of appropriately building, rebuilding and sustaining their inner neighborhoods. L.A. Service Station Project explores strategies for urban community building that recognize and enhance the 'character of the neighborhood. By proposing the development of lighter-weight and more localized means to access city services, it offers ways to strengthen the sense of neighborhood identity.

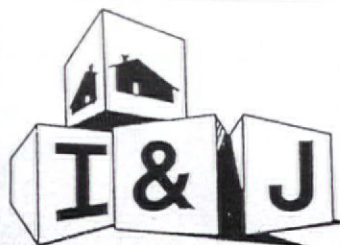
L.A. Service Station Project attempts to recognize the existing beauty and potential of Los Angeles' inner neighborhoods. In eleven architectural case studies, architects respond to the resources and needs of local neighborhoods to design modestly-scaled, affordable and appropriate architectural prototypes. The designers are men and women from a variety of ethnic backgrounds and scales of professional practice. Most of the projects were carried out in collaboration with neighborhood groups or civic agencies. These community collaborators have, in some cases, become clients and have taken projects into the realm of construction.

The individual service station projects are an alternative to large-scaled civic architecture which often consists of comprehensive solutions that fail to address specific neighborhood resources and needs. These modestly-scaled improvements point out design directions emerging directly from their conditions.

The LA Service Station Project is at the scale of a walk in the neighborhood, curbside vending, or a space to read in the shade. The 11 design ideas serve specific issues, such as literacy or physical fitness for youth. The ideas have specific neighborhood sites: such as Liemert Park in Crenshaw, or Olympic and Normandy in Koreatown. Projects like the Boys and Girls Club truck for pumping iron and computer literacy, have the possibility of becoming prototypical models to be affordably duplicated and dispersed across the city as an almost transparent layer of improvement. The projects fall into two categories: stations that are fixed and those that are mobile. The fixed station sites are marginal or undefined spaces such as curbside planting strips, abandoned garages, underbridges, vacated streets or empty lobby spaces. Transportable stations move as needed to disseminate their services on neighborhood sites such as cul-de-sacs, empty parking spaces, parks or busy downtown sidewalks.

The L.A. Service Station Project exhibition is the culmination of an ongoing study led by Chris Jarrett and Norman Millar at the University of Southern California School of Architecture since the summer of 1992. Robert Harris, former Dean and current Dean Victor Regnier, are acknowledged for having the vision to support a project of this experimental nature.

CHRIS JARRETT, ARCHITECT
NORMAN MILLAR, ARCHITECT
LA SERVICE STATION PROJECT DIRECTORS



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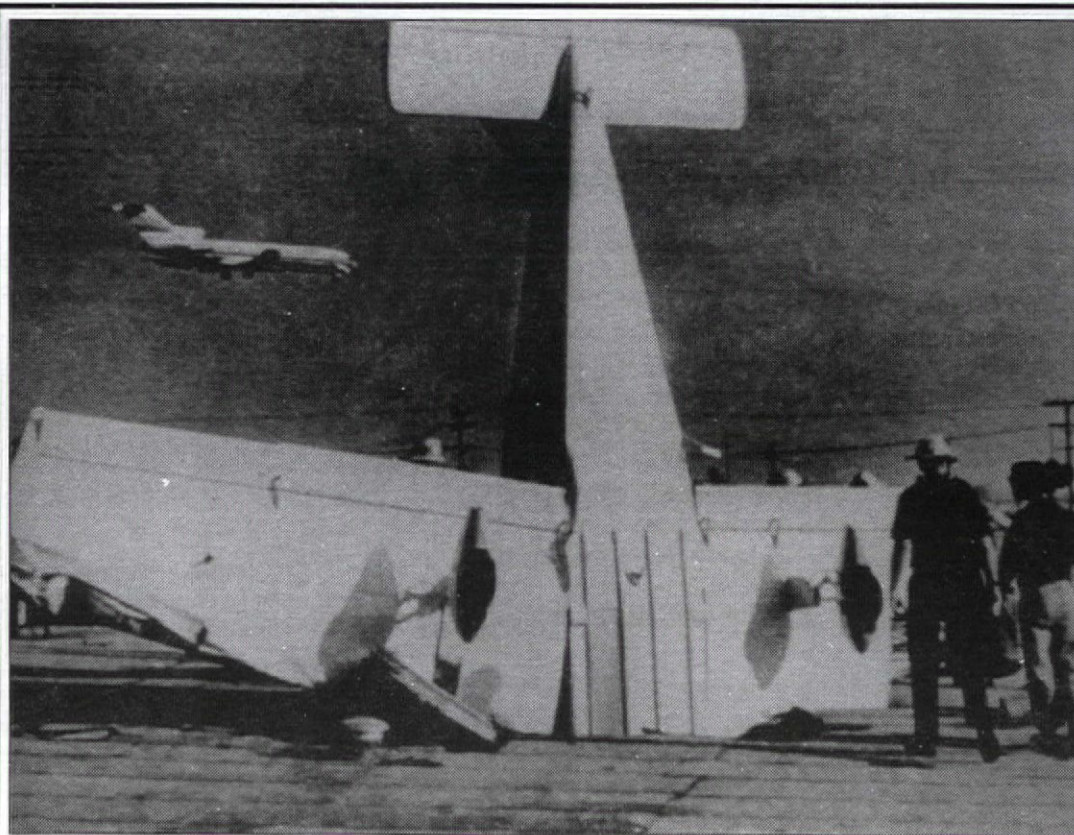
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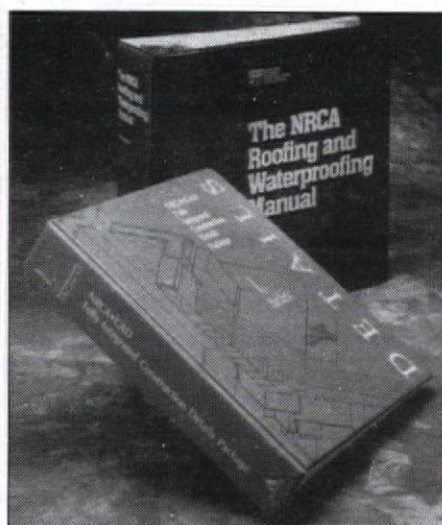


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Scaling Down L.A.

Designing with the communities . . .

The purpose of the Design Professionals Coalition is to assist communities in the making of their environment through helping to articulate their needs, facilitating the design process, and then linking the projects to necessary resources.

DPC Committees

The Administration Committee coordinates the efforts of the Coalition. Chair: Michaela Pride-Wells (310) 577-1557

Project Management

The Project Management Committee organizes and coordinates the charrettes, assistance projects and professional advice activities. Chair: Aleks Istanbulu (310) 450-8246

The Communications Committee makes available information about the group. Chair: Rawn Nelson (714) 540-7033

The Resource Development Committee maintains the volunteer resources. Chair: Ildiko Choy (213) 663-3505

The Fundraising committee raises the funds that are necessary to keep the Coalition and its efforts going. Chair: Monique Birault (310) 451-6487

If you are interested in working with the Coalition in any of these areas, please call the chair of the committee for meeting times and other information.

Right page, top: Menlo Avenue in inner city Los Angeles, the focus of L.A. Service Station project.

Scaling Down L.A.

Everyone wants to rebuild L.A. In the days after the riots, the weeks after the fires, the months after the earthquake, and now with the AIA Convention and all the attendant exhibits, tours and workshops, architects, urban designers and planners seem to find the scarred and shaking Los Angeles cityscape irresistible. So much potential work!

What L.A. has seen over the last few years has been, interestingly, a decrease in attention paid to object architecture, and an increase in city building. Architects have reinvented themselves as urban designers, urban designers as planners, and planners as at last players in the politics driven development process.

But beware. Often overwhelmed by this despotic development process and the resulting insensitive designs are the people the projects are supposedly to serve. While our communities to be viable need to accommodate change—indeed adaptability and change are the hallmarks of civilization—the challenge is that in their pursuit the quality of life and the bonding of communities be improved, rather than impaired. For this to happen we desperately need a better understanding of what makes our manmade environments attractive, congenial and memorable, in short what lends them a sense of place.

Beware also of paradigms; what works in one place does not necessarily mean it will work in another. To find out what might work, you have to get down; you have to walk the streets, you have to ask what a particular neighborhood wants to be, not necessarily what you want it to be, or what some consultant with a particular aesthetic conceit or market researcher with an economic bias would like to impose upon it.

Needed is a site-specific view of design that draws its inspiration from the surrounding ecology and culture, not from some idealized plan, abstractly drawn without regard to context or the user. We must protect the elements of our natural and manmade environments that generate color and character that make them unique. This could be a stretch of beach, a canyon view, an ethnic enclave, a landmark building, and also a particular shopping mall, a few well placed benches, a friendly newsstand, or a funky coffeehouse—places and spaces that are welcoming and safe, that have style and character.

It is these things that lend a land and cityscape memory, and life. Let these be the paradigms, and not some abstract plans, whether called traditional towns, pedestrian pockets, urban villages, or urban redevelopment.

SAM HALL KAPLAN

Design Professionals' Coalition

The Design Professionals' Coalition (DPC) started as a loose affiliation of design organizations and individuals that wanted to help communities hard-hit by the 1992 civil unrest. Two years later, the DPC has reorganized as a 501.C3 non-profit corporation to better meet the needs of these communities. From helping to articulate

neighborhood plans to renovating community medical centers, from charrettes to code research, the DPC makes design a part of the effort to enable everyone to participate in the revitalization of Los Angeles.

The DPC has been pursuing its goals through a variety of community-based projects. These include assistance with the renovation of the St. Elmo Village artists' community; the re-planning of the King/Drew Medical Center in Watts; neighborhood planning for the Crenshaw community; participation in a community design charrette in Leimert Park; assistance in a County-wide plan for improved tuberculosis treatment centers; and a charrette to design low-income housing for scattered sites in South Central Los Angeles.

As a small organization, the DPC depends on cooperation with and the resources of member organizations. The DPC also works closely with local schools of design, recruiting students to help with many of the projects. To perform and coordinate the work, the organization now has 11 officers and directors serving on an active, working Board of Directors. The board itself reflects the diversity of Los Angeles and the local design community.

Architects, planners, engineers, landscape architects, historians, and students have donated tens-of-thousands of hours, valued at over \$100,000, in the organization's short history. The DPC maintains a database of over 300 volunteers and over 25 related organizations. To perform and coordinate all the work, the organization now has five committees. In 22 months, the DPC has taken on over a dozen projects—five of which have started construction. The DPC is about to embark on several new projects, including an integrated neighborhood plan for the revitalization of a square mile of the San Fernando Valley.

Planning Advisory Council

The Council is an oversight team, sponsored by the Design Professionals' Coalition and AIA/LA to guide and advise the neighborhood planning process. It has been involved in the Vernon Central, Crenshaw, and Vermont Slauson plan areas. In Crenshaw, a series of five community charrettes were conducted. The charrettes, coordinated by the Crenshaw District Planning Cluster, were divided by the four local political districts, and focused on three primary land use issues: Housing, Economic Development and Transportation. Participating in the charrettes are locals and various City and County departments including the County Supervisor, L.A. Planning Department, Community Redevelopment Agency and the LA County Metropolitan Transportation Authority. Results of the charrettes have been incorporated into the City's Community Plan.

Project Managers: Michaela Pride-Wells and Anne Zimmerman

Urban Healthcare Project

The Urban Health Care Project (UHCP) is a California non-profit corporation dedicated to providing primary care services to underserved populations in Southwest Los Angeles County.

The DPC has provided architectural, structural and environmental consulting and review as members of the UHCP Technical Advisory Board. Assistance provided by the DPC volunteers aided in the UHCP efforts to convert a major health facility in the Crenshaw/Inglewood area to a free-standing ambulatory clinic. The first phase of this project is due to open in July 1993.

Project Managers:

Rawn Nelson and Greg Villanueva

L.A. County Tuberculosis Program

Tuberculosis is on the rise in Los Angeles County—due in part to the continuing increase in poverty and the influx of immigrants from undeveloped countries. In response to this pressing, community-wide need, the County of Los Angeles, Department of Health Services (DHS) has requested the Design Professionals' Coalition help develop a series of programs, cost estimates, project descriptions and surveys, for the upgrade of the County's various Tuberculosis Clinics to conform to new CAL-OSHA requirements.

Project Managers:

Helena L. Jubany, AIA and Roxane Berger

St. Elmo Village

St. Elmo Village has come a long way since its initial approach to the DPC in the Fall of 1992. The DPC conducted a charrette and follow-up presentations; helped with various funding/implementation sources; and produced a final design document. Volunteers not only became "Villagers," but also became a vital resource for the future of St. Elmo Village. With their help, and with the support of the Gas Company, a generous contractor, and others, construction is near completion.

Project Managers: Monique Birault and

Michaela Pride-Wells, AIA

Construction Project Architect: Aleks Istanbulu, AIA

Leimert Park Design Charrette

In the fall of 1992 the South Central/Southeast Task Force, in conjunction with the Lieutenant Governors' office, Mayor's Office of Small Business Assistance, L.A. Conservancy, National Trust for Historic Preservation/National Mainstreet Center and the Crenshaw Chamber of Commerce, held a community-based Design Workshop focused on Leimert Park's cultural enclave on Degnan Ave. Woodbury University provided student assistance and the Design Professionals' Coalition provided architectural expertise.

DPC Representative: Monique Birault

CSU Northridge Student Projects

Several DPC projects have been referred to the advanced interior design students of California State University, Northridge, under the supervision of Ildiko Choy, member of the CSUN faculty and DPC Board. The CSUN projects include: Ardmore Park Community and Recreation Center, Koreatown; Golden Frog Restaurant in Long Beach; a Mid-City commercial building; Vaughn Family Center, Playground, and Medical Trailer in Pacoima; and Urban Village, Pacoima.

Project Manager: Ildiko Choy, AIA

AARON BETSKY

"There are moments in Los Angeles when I am struck by its sublime gentleness despite some of the recent catastrophes. These feelings arise from a special light in the early evening—top down, Sunset Boulevard, and the countless special houses that still create a character of living within a large garden city and a climate that is unmatched. But most importantly for the future of the whole of the U.S. is the level of success that L.A. has achieved along the problematic road towards the melting pot of all members of our culture, especially as compared to other urban areas."

Richard Keating, FAIA

"The last few years have been grim in L.A.—with the recession, fires, floods, and the earthquake.

The short term challenge is to get the damaged or destroyed structures and communities rebuilt. The long range challenges are tougher because they involve so many abstract concepts and diverse interests. How to provide educational and economic opportunity for everyone—how to balance growth with environmental concerns. L.A. has infrastructure, open space, transportation, housing, employment, healthcare, industrial and manufacturing problems to solve—and its future depends on how well we solve them.

We have to deal with too much regulation and non-productive red-tape, too much litigation and insurance—and too little time to be architects.

In the face of all these troubles our architecture tries to express the retro verve, optimism, and metaphorical playfulness of the 50's that made L.A., L.A.."

Charles Kanner, FAIA

"For all the vividness of the physical and social trauma which have beset the Los Angeles area, L.A. is nonetheless a quintessential American city; in many ways it is both typical of the promise and problems of our urban situation and an avatar of the challenges and potential solutions that we face across the country. In a nation of tensions and polarity (between growth and environment, the potentials of multi-cultural richness with its concomitant social stresses, the challenges of conversion from defense to new peace-time technologies), California has been abashed enough to air its angst and energy more publicly than older cities, and has been a place of great creative ferment. The positive side of our recent spate of crises has been to accelerate this sense of urgency for addressing the architectural and planning issues which relate to these social, physical and cultural concerns."

Buzz Yudell AIA

"Life Experiences.....Architectural Challenges.....If."

Kelly Wright

Project Designer, WMM Assoc.

"Over and over again, the city burns down, blows up and shakes apart. Each time, we put it right back up like it was, only with a few more nails, an additional strip of duct tape, maybe an extra mouthful of spit. Never before has a people learned so little from losing so much so often."

Steven Flusty, Cryptourbanologist

The Death of Everything Near and Dear and the Burnout of Almost Everybody

The Valley is a state of Mind. The best thing that has happened to the Valley is the earthquake of January 17th, 1994. The walls between neighbors came crashing down. We were all together in the dark, frightened, without a clue, waiting for the light of dawn, waiting for the chaos to come. In less than a generation the valley has drifted, then crashed, from an American heaven of home ownership into a downwards spiral of real estate chaos. Dante's Inferno is its closest literary metaphor, and Robert Altman's film "Short Cuts" is the screenplay. A Tower of Babel combined within a city of Golems is the appropriate, architectural reference, with "Everything For Sale" as its signage. It is the philosophy of flight; get it while you can and get out when you can't. With the Shopping Malls destroyed and the Private Walls knocked down, business as usual has been overtaken by panic, and then remorse. What are we to do they think in silence, then again out loud, what will become of us?

Eric Chavkin

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In Memoriam:

Buildings by Los Angeles Architects lost to the Malibu Fire.

In Memoriam: L.A. Architect remembers some of the buildings by Los Angeles destroyed by the Malibu fire.

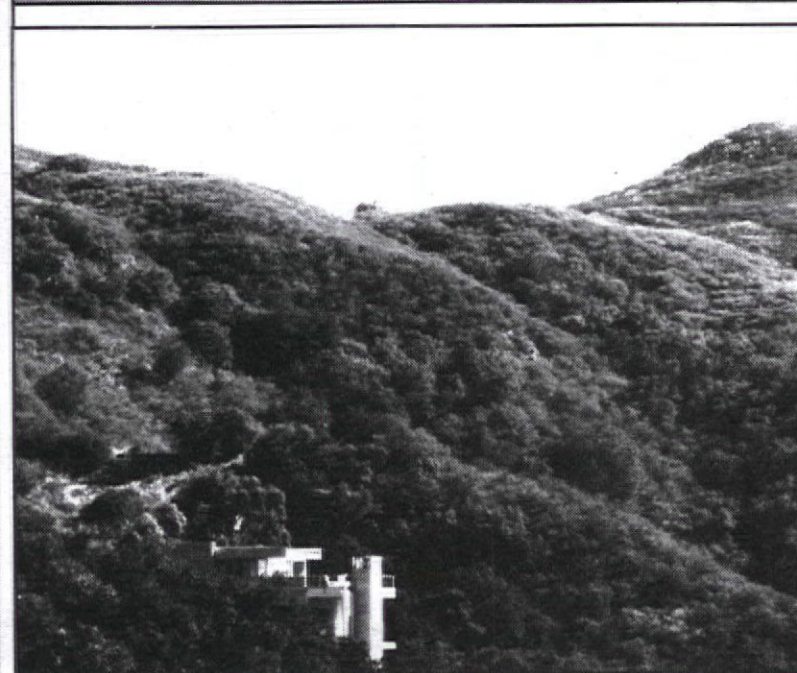
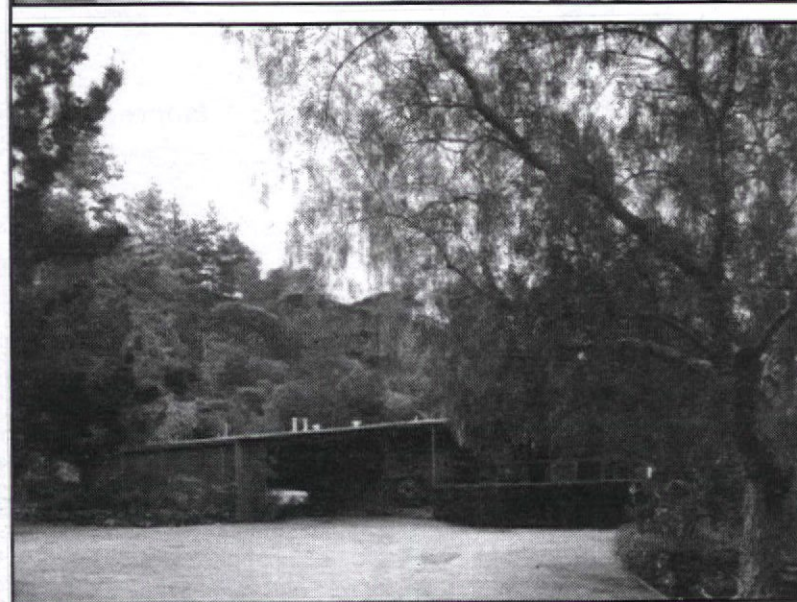
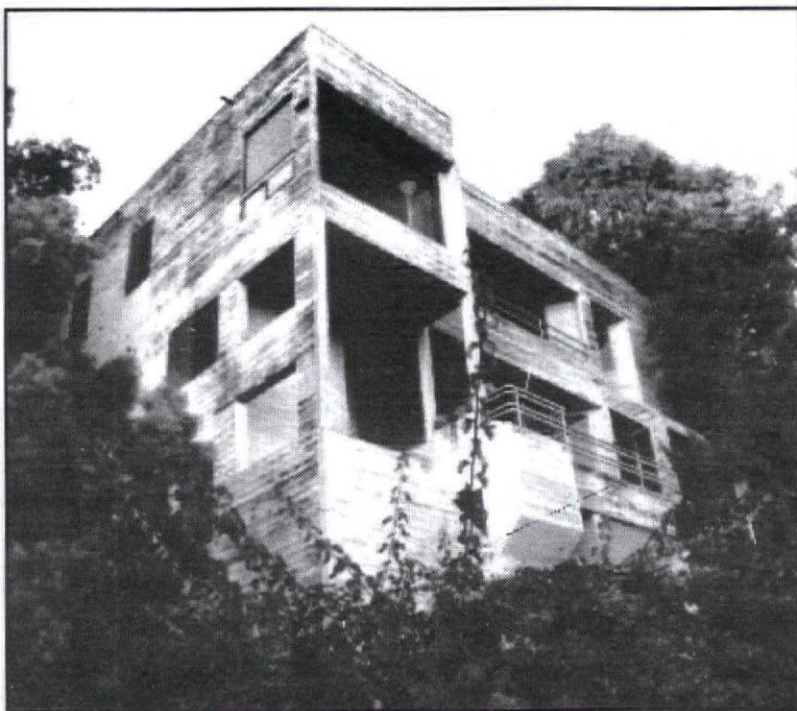
From top:

The Home and studio of Thomas Torres, AIA.

Inside the house of Ron and Sally Munro, Rambla Pacifico, Malibu, designed by Doug Rucker, Architect. Five houses, in the Malibu and Topanga areas, designed by Rucker were burnt down.

Micheletti Residence, Las Flores Canyon, Malibu, by Frederic P. Lyman, FAIA, one of two wonderful Malibu houses by Lyman that were consumed in flames. Photo by Marvin Rand.

The BucknerRoberts Residence, Yerba Buena, Malibu, by Nicholas Roberts, AIA, and Cory Buckner, AIA, the couple are presently rebuilding.



Reflections:

Some Los Angeles Architects and critics comment on the personal impact of the social and natural upheavals of recent years.

Reflections

"As cities mature through conflict and change, Los Angeles now faces significantly altered expectations. The pain of this reorientation and redefinition is part of the maturing process all great cities have faced. Los Angeles will thrive as a revitalized city to the extent we can emerge through conflict and chaos as an inventive community. My personal convictions about the relevance of architecture and city design and my commitment to Los Angeles are more deeply and clearly rooted now than two years ago."

Aleks Istanbulu, AIA

"The disasters in L.A. have not affected my work - (ideas remain valid). Unfortunately, the potential of real architecture and life has not been realized! Another chance missed in favor of the immediate buck."

John Lautner, FAIA

"Having been in practice during the insurrection in mid-60's, it is my belief that there has been less meaningful "structural" changes in the society after the recent insurrection than at that time. This is particularly true as it has affected our individual practice. For the city at large, I still do not believe that the city as a whole has gotten the message. The lack of educational and economic opportunities of the vast majority of residents in the urban core is creating a very disturbing class society.

Aside from the seismic-related work (which we were doing prior to the earthquake) our practice has not been affected to any significant degree by any of the natural disasters. However, as a native of the area, my attitude toward Los Angeles remains as one of the best place to live and practice."

Robert Kennard FAIA

"L.A.'s buildings need to be more "defensive" from urban onslaught (sad but true). The architect's challenge is not be "offensive."

Through the integration of Art and Architecture, we can lift the spirit and redefine L.A. as the harbinger of the world as a global village."

Steven Ehrlich, FAIA

"Nothing, absolutely nothing in my life so totally depressed me as the L.A. Riots of 1992. As my wife, daughter and I stood on the balcony of our Hollywood Hills home tearfully watching L.A. burn before us, I realized an instant transformation from a feeling of complete optimism and belief in the potential of making great American cities, witnessed by 25 years of personal effort, to a sense of empty cynicism.

Somehow I have been singed by this horrible event."

Barton Myers, FAIA

"In the Chinese language, the character "Crisis" is the same as the one for "Opportunity." I find this philosophy to be true and fitting for what we are experiencing in Los Angeles. Whatever the crisis, there are opportunities. One just needs to look to look outside of the normal arena, and to have the attitude that you can create something worthwhile from nothing."

Ted T. Tanaka, FAIA

"The earthquake, the riots?..... It's business as usual in Los Angeles. Reality is extreme here and that seems to have a hormonal effect on stimulating the Dream."

Scott Johnson, AIA

Design Partner, Johnson Fain and Pereira Associates

"During my 40 years in practice, this last recession was the hardest felt. Lower interest rates and the natural disasters that have befallen Los Angeles have helped to jump-start the building industry as well as the architectural profession, and we should see a return to an upswing in work. Population influx together with civil unrest and the need for socially responsible architecture, the continued development of our transportation network, and the Los Angeles-Pacific Rim connection should have a major future impact upon our profession. I am still positive about Los Angeles."

Ray Kappe, FAIA

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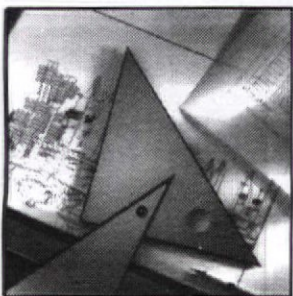
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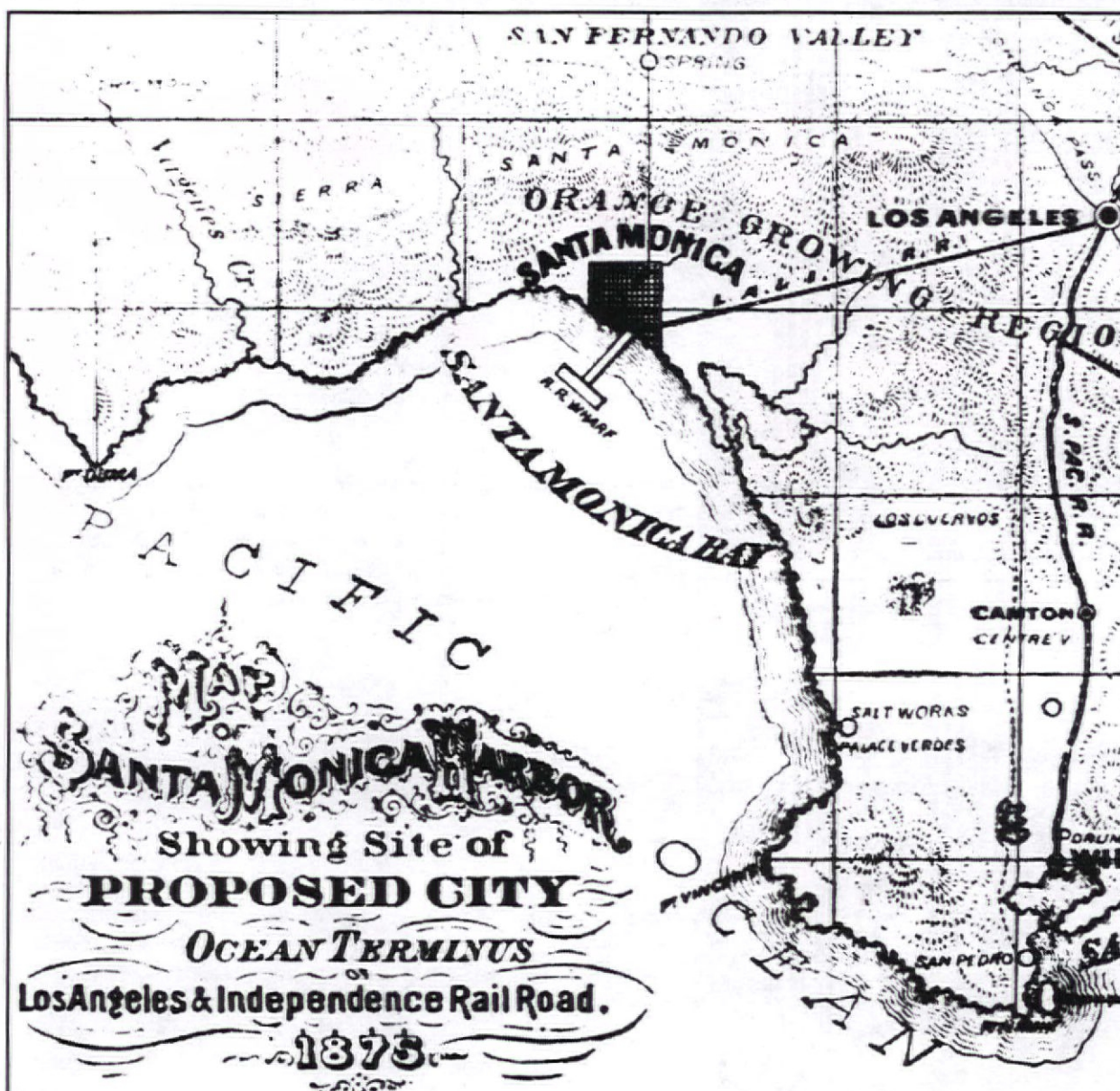
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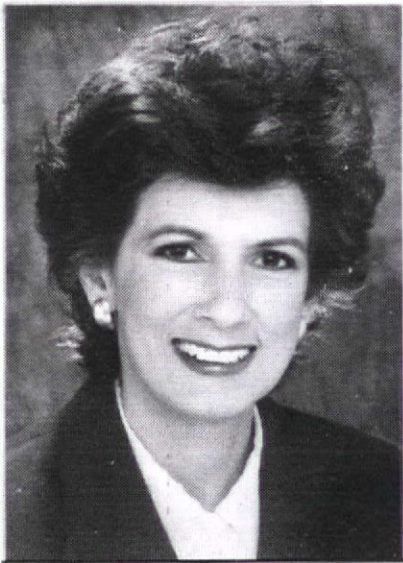


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Map courtesy Santa Monica Historical Society



Linda Griego's RLA

Linda Griego was recently named CEO of RLA. Griego, a former deputy mayor under Bradley, CRA commissioner, was developer and entrepreneur of Engine Company 28, an experience which opened her eyes to the problems facing all development in LA.

RLA was initially run by Peter Uberroth, the successful organizer of the 1984 Olympics, who found South Central a tougher case to affect from his suburban Laguna Beach home. It has since gone through a cumbersome five co-chair structure, and several changes of focus.

Linda Griego is well known for her spunky campaign for mayor, with an Ad campaign that featured Griego in a red dress, surrounded by black-and-white cutouts of the male mayoral candidates, carrying the message that she stood out as the only different candidate. Ms. Griego will have her hands full reviving RLA, which is widely viewed in the city as having rather high expectations. If there is anyone in town who can do it is the savvy Griego.

—Carl Davis and Mitzi March Mogul

LA is really a small nation.

Neighborhoods have different cultures, and neighborhoods culture change over time.

When the quality of life isn't so good in your own country, where do immigrants go? To L.A. L.A. has more newcomers than any other American city. Our infrastructure is not yet ready to handle the load.

—L.G.

L.A. Architect (L.A.A.): What is the program of Rebuild LA two years after the riots?

Linda Griego (L.G.): In mid-February I became president and chief executive officer of RLA, and RLA instituted a change in focus for the remaining three of its five year mandate. Our board asked what can you do in three years. Our ultimate goals remain the same: Economic development in neglected areas, but our means are now through the small and medium sized businesses that are already there. RLA will now emphasize the strengthening of existing businesses through an incremental process. RLA will try to draw new small businesses and housing through its networking in the community and between communities.

Right now, CAL State University is engaged in a survey of damage, ownership, and vacancy in South Central. Did you know that there remain over 300 vacant lots in riot-affected areas. Most businesses on those vacant lots were tenants. They could not wait for rebuilding and moved to the valley, then the earthquake hit.

RLA is going to try to stimulate new business. Through its ability to show business that there is a large market in the neglected areas? When a business seeks to locate, they look carefully at the neighborhood. How many groceries, dry cleaning establishments, etc.; and what are the impediments to locating in this particular area. Business won't relocate anywhere for charity. For example, though an area may be underserved, zoning problems will deter the move. RLA can help here by assisting a company in overcoming zoning issues.

Lucky Supermarket moved into the Crenshaw district before the civil unrest, and has found it to be one of its most profitable locations. Two hundred people were employed.

L.A.A.: RLA is more than lobbying group?

L.G.: Of course! RLA will network companies together, and help them find access to capital and markets. Analyzing the data base of (for example) South Central, Pacoima, Van Nuys, RLA will seek to link small business together. If businesses are having similar labor problems, RLA can assist in the development of a buddy systems to find ways to solve these problems. NAFTA presents many opportunities, which can't be exploited by small companies, but together companies can. RLA can assist these efforts. Trust however is a very big part in developing successful business networks.

L.A.A.: How does this relate to people in neighborhoods?

L.G.: Residential participation is essential. Residents know what the needs of their neighborhood are; what retail services are needed. RLA has access to groups who want to invest. RLA can assist neighborhood groups in finding financing from SBA loans, bonds, etc. RLA can play a role in permit simplification and appropriate usage.

L.A.A.: What about the CRA? What is RLA relationship to them?

L.G.: As you know I was a CRA Commissioner for 7 months in 1991. I got to see a lot. In San Pedro, the CRA walks on water. In Hollywood, most people want them out of there. The CRA has been insensitive at times. CRA must meet with the impacted community, and reach consensus with them. It is a process that must be gone through. CRA should not railroad anything.

CRA is also undergoing change. Community Development, Planning, and Housing Departments are proposed to be

Small is beautiful . . .

merged with CRA in Mayor Riordan's plan to streamline government. CRA and the Planning Department did not communicate with each other, which brings out the worst in each agency. RLA will attempt to influence CRA as an advocate for the economic development of the neglected communities based on their needs. RLA will advocate the use and development of what's already existing. RLA will resist the demolition of existing structures.

L.A.A.: Does this mean RLA is for historic preservation?

L.G.: RLA advocates the preservation of landmark historic structures in our communities. Historic significance should not be an impediment to renovation. The cost to rehabilitate and reuse such structures is not excessive. The bureaucratic delays to reuse should be lessened. For my own project, Engine Company 28, two years were required to get through the bureaucracy. For two years there were no taxes paid, no jobs created.

Chicago has a code for buildings created before 1930. Los Angeles should have a similar one that encourages reuse and not demolition.

Mayor Riordan has engaged a task force to recommend expediting the permitting process. But bureaucracy will not change by itself. Those who have experienced the problems must play a role in bringing about change. RLA will be a voice for that change.

L.A.A.: Can you really be so positive about the economic outlook for the neighborhoods south of the 10 freeway and LA altogether?

L.G.: Absolutely. People will go south of the Freeway. Crenshaw is doing well.

LA is really a small nation. Neighborhoods have different cultures, and neighborhood cultures change over time. When the quality of life isn't so good in your own country, where do immigrants go? To L.A. L.A. has more newcomers than any other American city. Our infrastructure is not yet ready to handle the load.

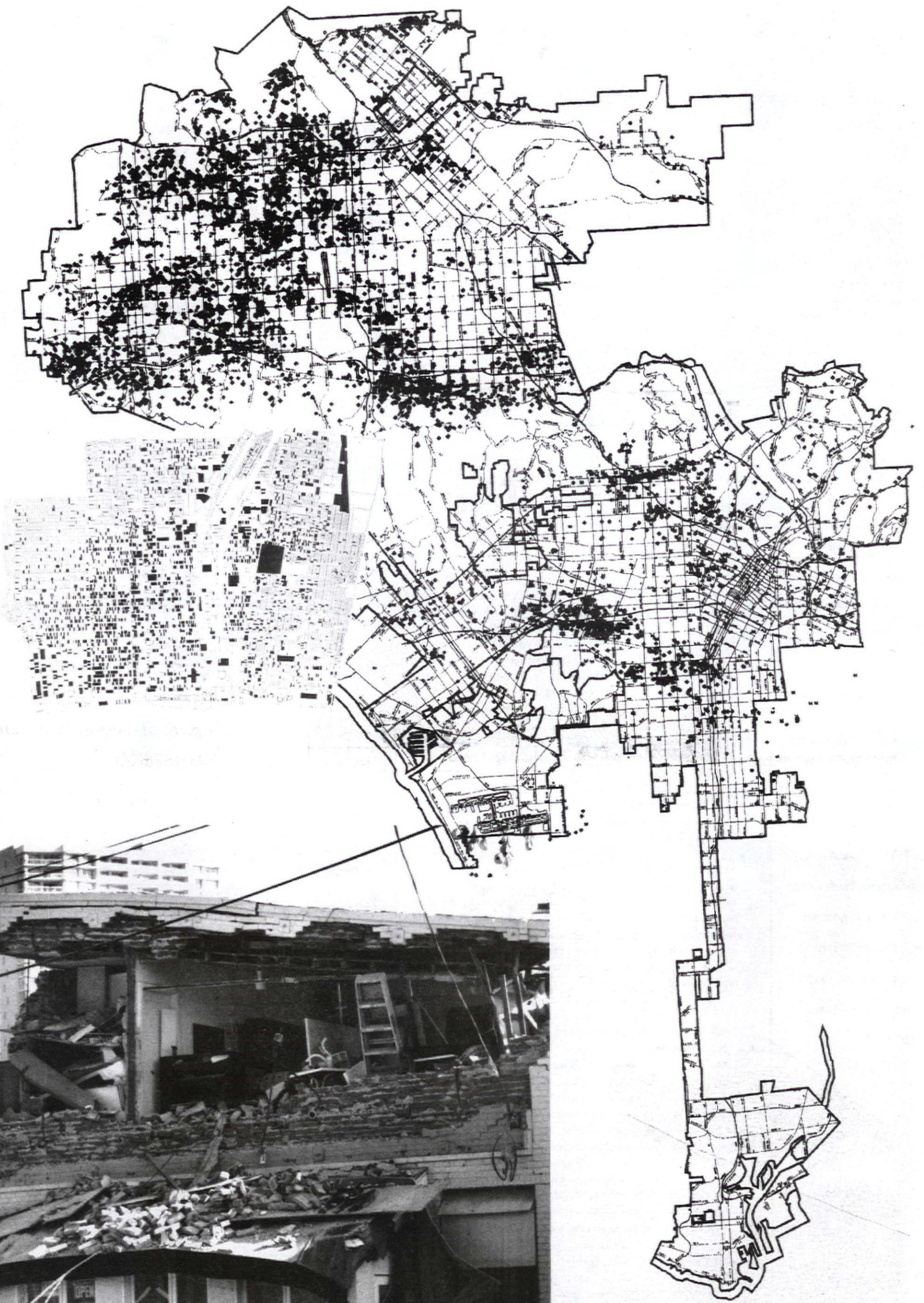
LA is a highly competitive place. Wal-Mart hasn't come in because it has to compete against the K-marts, Targets & swap meets.

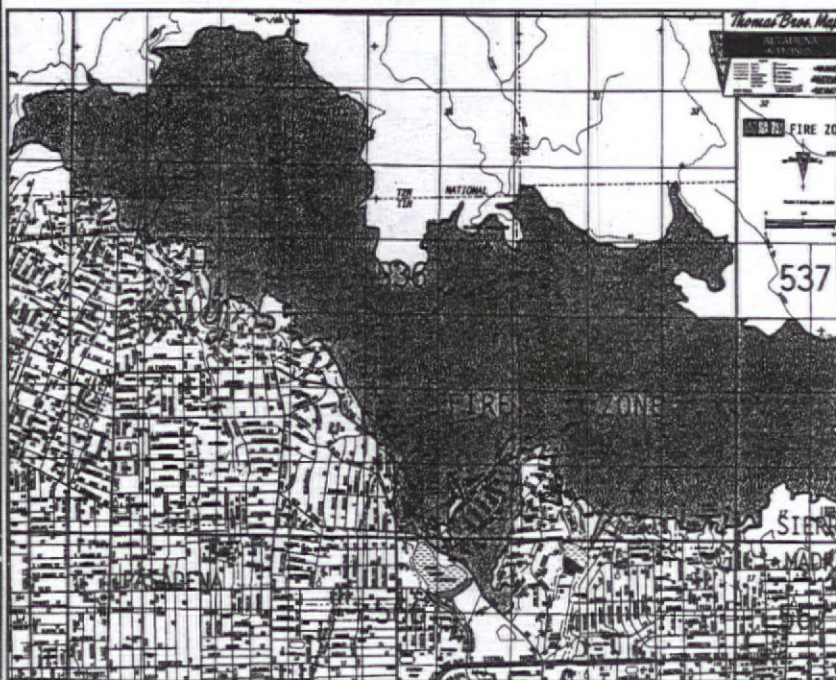
LA is a great place for emerging business. Most business in this city employ less than 100 people and are proud of what they do. It is a place that can compete in a world market. There are small business, which individually can't access the capital, but together they can. With networking assisted by RLA, they can go after big contracts, and the larger loans. Lots of these kinds of firms are scattered across South Central, Pacoima, and East LA.

L.A.A.: The public attitude about RLA has been very negative lately. What is your response?

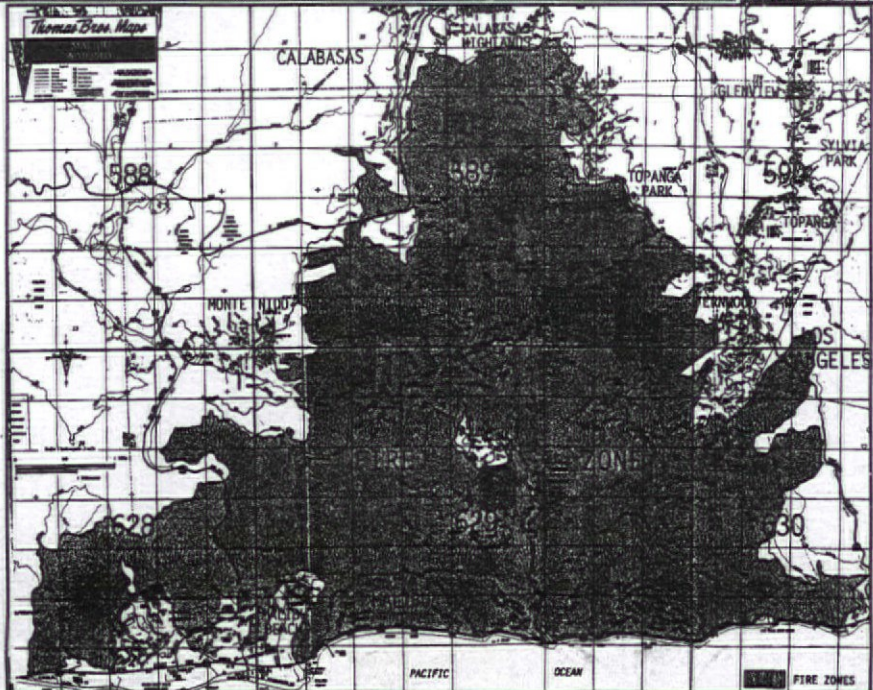
L.G.: I came into RLA with my eyes open. I was aware of the image, but I also saw potential. I am not a quitter. I said, "Let's try something different." I will make mistakes, but if RLA at the end of its mandate can leave a blueprint for other non-profit economic development, we will be satisfied.

INTERVIEW BY CARL DAVIS AND MITZI MARCH MOGUL



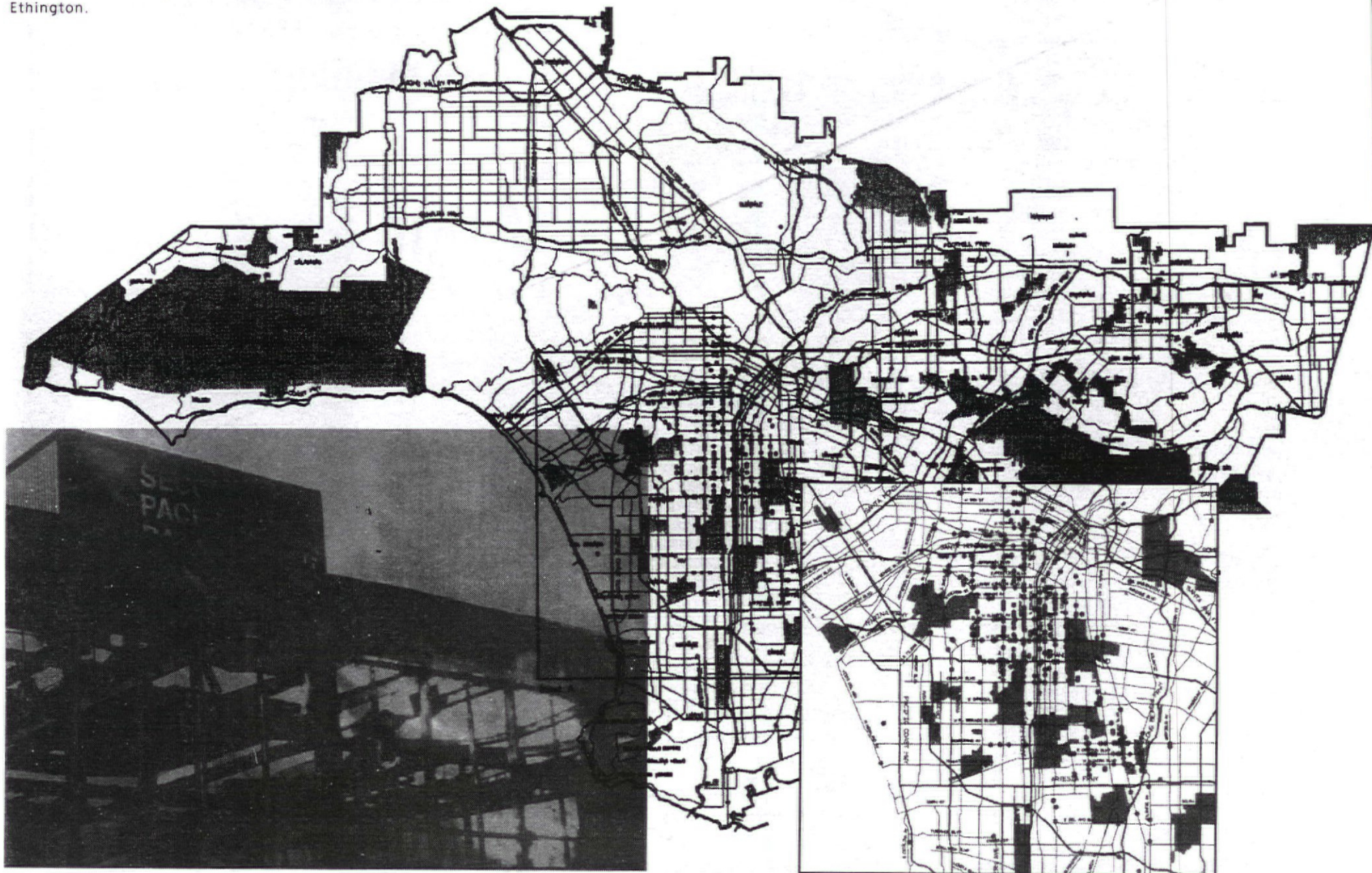


Maps
On this page, top, fire damage in Malibu and Altadena. Courtesy of Thomas Bros. Maps; below, riot damage citywide and in the central city area. Courtesy of Urban Research Section, L.A. County; Right page: Earthquake-damaged structures in: Los Angeles City. Courtesy of Carmelo Sabatella and the L.A. City Engineer; Santa Monica. Courtesy of the City of Santa Monica.
images, this page, top: "For Nathaniel West: Malibu Fire of 1993." Photo by Phil Ethington. Below: Security Pacific engulfed in flames. Photo by Ross Rappaport. Opposite page: "Yes, we're open" National Guard and Surfer at 106 W. Channel. Photo by Phil Ethington.



Different areas were impacted in differing degrees by the social and natural disasters of the last two years.

Collectively, however, the civil unrest, the fires and earthquake extended over much of L.A. County. The maps on these pages indicate the extent of damage to the built environment.



The following table summarizes the damage status as of April 7, 1994:

Bridges - 39 damaged
Sewers - 33 sites damaged
Streets - 1506 sites damaged
Street Lights - 3550 damaged
Municipal Buildings - 550 damaged

The following is a summary of on-going construction as of April 7, 1994:

Bridges - 30 bridges to Construction by June 10, 1994; 2 bridges currently under construction
Sewers - 2 project sites have had repair work completed
Streets - 1506 sites will be combined into 13 projects of approximately \$500,000 for each project.
Damage Survey Reports continue to be written for the projects
Street Lights - 2611 lights have been repaired
Municipal Buildings - 33 Buildings are currently under construction; only 35-50 buildings are deemed to be structurally damaged with the remainder primarily cosmetically damaged; 15 of the structurally damaged buildings have plans and specifications prepared and are ready for construction

Construction Cost Summary as of April 7, 1994:

Estimated construction cost under construction/completed to date \$8.2 million

Figures courtesy of City of Los Angeles, Architectural Division

than we normally can handle: and the only way to do this is through professional cooperation. If a firm normally manages 10 residential renovations, additions, and new homes a year the only way to instantly increase that to 20 would be to work with one or more compatible firms that were not directly impacted by the disaster.

For this concept to work, we will propose the creation and maintenance of a chapter data base of member firms to be coordinated and managed within the existing leadership structure. Members would be encouraged to form relationships in advance so that the mechanics would be "in place" the next time the earth shakes, slides, floods, or burns.

The goal of providing a comprehensive chapter disaster emergency services program for individual practice survival, responsible high quality expedited service to our communities, promotion of a heightened positive public image and understanding of the profession, and our long term stability and prosperity are all inter-related. Clearly, a program of this magnitude is an enormous undertaking and will not be accomplished overnight. While some goals can be achieved within the first six months, a realistic goal for implementation of the comprehensive program is three years. We hope to achieve our goals in advance of the next disaster what ever or wherever it is.

STEPHEN BALL AIA, CHAIR
DISASTER EMERGENCY COMMITTEE

Burbank's Earthquake Relief Program

In the aftermath of the latest disaster to befall California, architects, long regarded as professionals providing luxury services for the wealthy and winning self-congratulatory awards, may once again find a way to embrace the social importance of their profession. Like the architects of Europe in the aftermath of the Second World War, we have the unique opportunity to become agents of social reform and to take the lead in providing the housing and healing of society through the tools of our education and professional expertise.

In the wake of the earthquake, Southern California now relies on the federal government to help in the task of rebuilding. As reported in the *L.A. Times* on April 2, aid from FEMA and the SBA has generally been good in residential applications, but commercial rehabilitation has been slow.

In contrast to traditional federal aid system, local governments often find ingenious means to quicken the process, to help residents rebuild. Culver City has instituted a program that uses redevelopment money to award maximum \$2,500 reimbursement grants to businesses as a means of helping owners recoup some of their losses from quake repairs. Larger grants are available for buildings suffering extensive damage. The City of Simi Valley has proposed a similar method to aid its commercial businesses.

Burbank, meanwhile, has a unique rehabilitation program, which is run by the Community Redevelopment Department and Director Robert Tague from the hard-hit

Magnolia Park district. One part of the program features the use of redirected HUD funding from a Community Development Block Grant in the form of \$2,500 interest-free loans. Business owners are encouraged to simultaneously apply for federal aid. If they are turned down by the SBA, the loan is forgiven, and becomes essentially a grant.

Another part of Burbank's aid program is essentially a gift from the city to its citizens, in which architectural facade design is provided to help rebuild and upgrade affected areas. Pasadena-based La Canada Design Group has spearheaded this strategy. LCDG and the aid applicant work out a schematic facade design, which, after moving through a streamlined planning approval process, is formalized. The City of Burbank pays LCDG, and the client receives the preliminary design work without charge. The owner is then given a list of local AIA members in order to find another architect to complete the remaining four phases of design services, for which the property-owner must pay his or herself. To date, more than a dozen loans have been awarded overall, with 15 to 20 in process; six business have participated in the design portion of the relief program, with one under construction.

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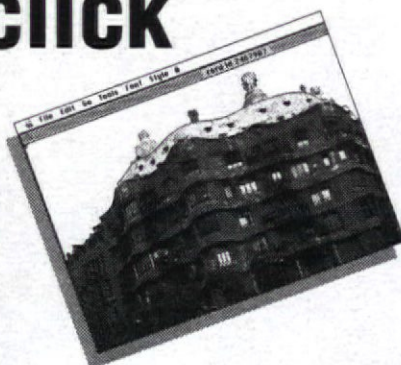
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If you are interested in providing Architectural Services in response to the Earthquake Recovery effort and have experience in developing damage investigation reports and construction documents for essential buildings, seismic retrofitting, historical restoration and have prior experience working with government agencies, please forward a Letter of Interest to the following address:

Earthquake Recovery Effort c/o

William A. Holland, AIA
Principal Architect
City of Los Angeles,
Architectural Division
600 South Spring Street,
Suite 200

Los Angeles, California
90014

Attention: Carmelo A.
Sabatella, AIA
Earthquake Recovery
Program Manager

If you have any questions,
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Northridge Earthquake '94

The Northridge Earthquake of January 17, 1994 (magnitude 6.8) caused extensive damage to many areas of Southern California including over 60,000 public and private facilities. Damage to the City's Municipal Facilities and infrastructure is estimated at \$80 million including design, construction and construction management and includes evaluation of bridges, buildings, streets, sewer/storm drains and street lighting repair.

Immediately following the 4:31 AM tremor, the City of Los Angeles Emergency Operations Center moved into action and coordinated the response activities of the many affiliated Emergency organizations and agencies including the Los Angeles Fire Department, Police Department and Department of Water and Power.

For the first two weeks following the quake, the Department of Building and Safety inspectors began responding to the tens of thousands of calls for damage inspection with the help of Department of Public Works Engineers and Architects and the many private Architects answering the Call for Volunteers requested by the state Office of Emergency Services.

While the City was in the process of developing a list of heavily damaged buildings and designating unsafe buildings needing immediate demolition, the Northridge Earthquake Recovery Division was created to coordinate those demolition activities.

The Bureau of Engineering Structural Division then coordinated the Seismic Investigation and Reporting of Public Bridges and Buildings with assistance from Architectural Division staff.

Architectural Division is in the process of developing a pool of Architectural Consultants to assist in the Earthquake Damage Repair Process and will require development of design repair documents for municipal facilities reconstruction.

The City of Los Angeles Architectural Division maintains a file of Architectural Consultants. This list will be presently being utilized to notify firms through an expedited Request for Qualifications process.

The Los Angeles Unified School District has also gone through a similar RFQ process and has many consultants "on board" as has other government agencies in the area.

The task before the City is tremendous in light of the current projected budget shortfall, trimming of City staff and the present Bond Acceleration Program for the Police Bond, Branch Library Bond, Fire Life/Safety and Seismic Retrofit Bond Programs.

The earthquake has significantly impacted the City's ongoing programs and will recover with the help of professional consultants.

The Earthquake Reconstruction Program was created with the goal of having all damaged facilities under construction by the end of 1994 with all construction completed by July 1, 1995. In order to meet this aggressive schedule, the Bureau of Engineering has established

special teams to expedite the survey, design and construction process.

Initially, these teams are working together with 10 FEMA/OES teams and 5 FHWA/Cal Trans teams to complete Damage Survey Reports. These reports are the first requirement in order for the City to obtain critically needed federal and state funding for repair of the infrastructure.

CARMELO A. SABATELLA, AIA
PUBLIC AFFAIRS COMMISSION

Disaster Response and the Profession

Disasters serve to magnify difficulties that the profession, as a whole, is experiencing on a daily basis. Lack of public understanding of the architect's role in the construction process becomes even cloudier when every greed-driven contractor within 500 miles is banging on doors, stuffing mail-boxes, and advertising "design-build" services on billboards.

In the residential construction arena 9 of 10 initial inquiries go to contractors first. Only a few enlightened contractors have the good sense to recommend that a potential client should first consult with an architect. In addition, the proliferation of user friendly drafting software and P.C.'s in contractor's offices and the large number of unlicensed practitioners in the residential arena further decrease the possibility that an architect will be consulted.

The public sector, banking institutions, and general contractors, for the most part, perceive the architect as strictly an "artist"; and not a "reality based" businessman. This misconception has significantly contributed to the rapid growth of contractor controlled "design-build" and "project management" construction, further eroding what was already a very competitive market.

All these factors are magnified in the aftermath of disaster when contractors aggressively position themselves to control the "rebuild" while design professionals, lacking a cohesive and functional professional disaster plan, are engaged in petty turf wars.

Architects are the best trained and most highly qualified professionals to take the leadership role in disaster recovery. The problem is that we are the only ones who know it. If the profession and it's practitioners sit on the side lines engaging in turf wars while waiting for the phone to ring too much longer, the only call we are likely to get will be from a contractor soliciting competitive bids for drafting HIS schematic designs. We must all prepare ourselves NOW for the next disaster. Prepare ourselves for an aggressive, highly professional presence at the site of the next disaster the minute the dust settles; immediately followed by practical and well conceived long term programs. We must also educate the insurance industry as to the architect's unique qualifications for a leadership role in the disaster survival and recovery process.

LA/AIA Disaster Emergency Services Committee

The AIA/LA disaster emergency committee has

developed concepts for initial response and long term programs, built on a foundation of volunteerism from within the chapter, profession, and allied professional associations.

Initial Response

Within that 48 hour period of initial response, committee and chapter leadership will be mobilized to determine the scope of the disaster and implement the appropriate program for satisfying the requirements for the balance of this period of initial response.

Comfortable and hospitable modular information/hospitality centers, staffed by highly qualified architects, will be put into designated sites the moment it is safe to enter the disaster area. Arrangements will have been made, in advance, with local rental companies for the delivery and erection of the temporary facility or facilities on a "donation for public service recognition basis."

Victims and interested parties will be given a "free organizer kit", which will categorize and illustrate each and every component, step, and player in the recovery process with subtle, but particular, emphasis on the leadership role of the professional architect.

Other "initial response" teams will be involved in clean-up and miscellaneous community support activities.

Governmental authorities complain about being undermanned. A chapter-initiated volunteer program to assist planning and building departments with their work load should be considered. Conducting community meetings, organizing C.E.D.A.T. studies, identifying and protecting historically significant resources, and policing strict adherence to professional standards are just a few activities to be discussed and coordinated.

Professional Survival

The turf wars by architects are a classic problem. We are in a difficult profession with enormous responsibility and liability. We are expected to be both creative and perfect at the same time, while receiving the lowest compensation of any of the major professions when and if we are fortunate enough to get paid at all. Our egos are fragile and we are rarely in control of the complex processes we are held responsible for. These issues also become magnified in the aftermath of disaster.

For our profession to survive disaster or maybe just survive period, we need to form closer relationships with our fellow practitioners. If we wish to be of maximum value to ourselves our clients, and the communities we serve in the aftermath of disasters, some form of mutual assistance program within the profession must be in place. We will focus on developing a program drawing on existing chapter leadership and resources to organize a viable managed process.

More Work Than Manageable

It must be remembered that in any major disaster, there is going to be more work than you can imagine. The most effective way we can serve our communities is to Provide high quality services on a fast-track basis to more clients

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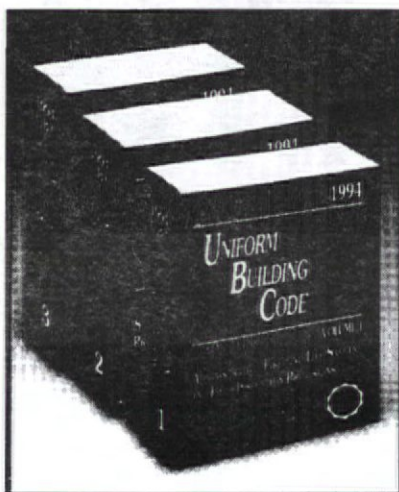
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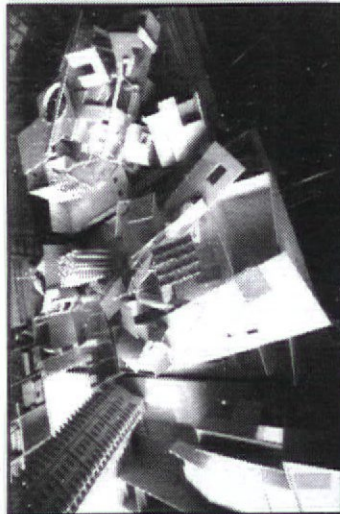


The Quake

Shake, Rattle and Get Back Up . . .

The Northridge Quake was a big one. This was banging. Up and down. Up and down. Up and down. It was pointless, if not impossible to move. Everything was bucking. Eleven seconds of eternity; and it stopped. A stillness draped over LA's wounded corpse. The lapse, itself momentary, but portentous, was followed by the first wails of sirens and alarms. The collective scream had seconded the lasting impression that each individual felt to their very bones that something big had just happened. Los Angeles had experienced another disaster: Recession, Riots, fires and now Earthquake. Perhaps Southern California had become an dismal island severed from the continent for its wicked ways.

—C.D.



Top: Building eats car in Northridge. Photo by Erhart Pfeiffer.

Above: Earthquake takes its toll on architects' offices. Photo by Yuri Dojc.

The Northridge Quake:

Rattle, shake, crack, collapse and get back up

It wasn't "The big one," after all. The house was still standing, and hardly anything had fallen. There were lots of cracks, just where you would expect to find them. There they were: the zigzags from the top corners of the windows to the ceilings, the big x's in small segments between windows, the vertical tears at the weak points of construction. The truth of stress and shear learned in structural engineering courses was clearly revealed.

The TV still worked, and the media reports picked up momentum. "Earthquake centered near Northridge, in the San Fernando Valley struck this morning at 4:22 am. The magnitude is estimated at 6.6." This number would vacillate over the next few weeks and finally settle at 6.8. Above 7 would be "The Big One."

World Television was filled over the next few days with pictures of the collapsed freeways and the crumbled apartment building in Northridge where many people were crushed in their beds. From the reports you'd think LA was a goner.

It wasn't. Most freeways were still in operation. The city was still standing. The skyscrapers of downtown still had their skins. Our office was still standing.

Glass snow from a shattered window above the office twinkled in the twilight of dawn, but this was only a localized storm in an otherwise fairly intact neighborhood. The office was fine. Nothing thrown on the floor. We were lucky. Many of our consultants' and compatriots' offices were wrecked. Most had everything overturned. Their offices a shambles of paper, broken crockery and equipment with paper strewn everywhere from flying piles and upended files. Some had to relocate. Architects migrate again. The Malibu fires had just recently closed several architects' home/offices.

Here and there in the downtown east of Alameda, some of the old brick unreinforced buildings took heavy hits. A small two story loft building on 2nd Street looked as if some invisible force had punched it on upper floor above the windows. A big file shaped hole gaped across the top revealing the buildings guts. It still might be salvageable.

Facts later revealed that the earthquake had four significant areas of destruction. The first and primary area was the vast swatch of the northwest San Fernando Valley generally centered around Northridge and Reseda. The origin of the quake is now identified to be in the ground seven miles below Reseda. A second area was a rift which extended from the first zone out into Sherman Oaks and North Hollywood then extending into Glendale. Major damage occurred along this seam. A third line of destruction can be traced from Hollywood through Silverlake and MacArthur

Park then diminishing through Downtown and East LA. The final line of destruction starts in Santa Monica wiggles across West Los Angeles to La Cienega Boulevard and the Adams district into northerly South Central Los Angeles, an area already scorched by the riots. On this line between LA Cienega, Fairfax Ave and La Brea, where the 10 Freeway intersects, overpasses collapsed. This collapse of the most important transport artery east and west across the city symbolized the doom of Los Angeles.

The less glamorous damage was generally consistent and widely spread from area to area. Unreinforced brick buildings caved in at the corners or blew out at the tops. Wood houses and apartments slid off their foundations. Historic buildings were especially hard hit. On Adams Boulevard right next to the freeway, a bright blue, four story apartment building had been dumped beside its foundation like an enormous shoe box dropped off center, its lower corners bashed and lumpy. Central American immigrants in this building joined the many of their immigrant brothers in emergency shelters.

The wood and stucco apartment buildings built before the code required plywood shear walls, and those with weak first floors because of the at-grade parking suffered extensive damage and collapse. The Northridge Arms near Reseda and Nordhoff Boulevards where the people were crushed was a building without plywood shear walls. All around this intersection, which is full of cheap apartments, the destruction was wide spread. Except for the mini-malls, built after more stringent codes were instituted.

The steel pipe columns supporting the upper floor or floors of the typical LA apartment, which had parking under the apartments, all above grade, were typically a twisted stem bent sideways over sandwiched cars. On Nordhoff, not far from Reseda, tourists on a bright sunny Sunday were marveling at a classic Cadillac and a Mercedes pinned below a drab stucco box.

Concrete frames didn't fare so well either. The second floor of a five-story medical building in Northridge collapsed onto the first. It looked like photos of the most recent Mexico City quake, where inadequate column reinforcing pancaked total buildings. The facade had fallen off this doomed structure, exposing the doctors' jackets hooked to the entry doors. If this quake had happened later in the day maybe only two hours later, the death toll would have been enormous.

Concrete garages everywhere along the devastation lines were heavily damaged. Since the force of this earthquake was largely vertical, it sent floor slabs upward off the haunches of precast columns. The distance up was too great, the fall downward missed the haunches and the floor slabs collapsed. At Cal State

Northridge, the quake provided one of its most memorable images. The front wall of the parking garage was bent backward as if the concrete were so much gingerbread.

Today, barely three months after the quake, the resurrection of the city goes on at a fast pace. The 10 freeway thought to be closed for at least a year has been reopened. The freeways are too important to the economic life of Southern California to be allowed to be out of action for long. Many buildings have already been cleared away. Some of them historic structures which LA's weak demolition laws and lax enforcement have allowed. The original Brown Derby in Hollywood was destroyed this way.

It remains to be seen if construction will boom in the aftermath of this largest domestic disaster in American city. Los Angelenos, however, remain optimistic. Perhaps they are too busy to be slowed down by an earthquake.

Northridge became a major tourist attraction for a while. Affected businesses were up and running in days. With windows replaced the mini-mall on the corner next to the collapsed apartment building was back selling ice cream, and junk food to the visitors. Tee shirt salesmen were selling "I survived the quake" shirts. These can be added to the "I survived the riots" and "I survived the fires" shirts. Mine says the Quake was only 6.6, and is sure to be a collectors item since the numerical upgrade on the Richter scale.

In Los Angeles you can travel all about and not know a quake has happened, nor a large civil disturbance, or a huge fire. You have to look closely. First, because the place is so vast and the damage in any of these events so localized. And second, because the built environment in this city is so temporal. The wrecking ball knocking something down is a common experience in this city, where a building is viewed mainly as an economic activity. If it's not profitable, pull it down and replace it with something that is. Architecture in Los Angeles is a constantly changing phenomenon.

Even icons of the attitude are not permanent. The most classic McDonald's in America in Downey, South of LA is threatened with eraser. In one of the riot-hit neighborhoods, Taco Bell rebuilt one of its facilities in 24 hours. Cal State Northridge is in operation again with factory built modules. Nothing stands still in this place.

To be in California is to be on the edge, but not have time to worry. Nature is unpredictable here and mankind's hold is precarious, but the weather is still magical, and opportunities many. That's part of the magic. I liked the sign on small house next to the buckled Simi Valley freeway, which stated "View Lot for sale." In every disaster there is opportunity.

CARL DAVIS AIA

Post-calamity Los Angeles



Apocalypse, Then

Fires, earthquakes, droughts, rains, riots—what's next, Armageddon? No, architects telling us how to use these disasters to make Los Angeles into a utopian community. The funny thing is, it might just work. Not because Los Angeles will become a place where we all ride clean cars to safe communities where children play under the glint of solar collectors manufactured by retrained aerospace workers, but because the very force of the images, if they are adopted by a clever advertising agency, will bring enough people here -- or persuade enough to stay -- that the economy will get going again. After all, as historian Kevin Starr has pointed out, Los Angeles was not made so much as it was sold, and the process of creating an ephemeral mecca continues.

A Death Foretold

In recent years, Los Angeles has been experiencing a death foretold. Mike Davis published his apocalyptic *City of Quartz* in 1989, and since then things have been going wrong. The statistics had told the story of social conflict and geological instability for years, but Davis gave it that all important L.A. ingredient: an image. He promised us Frank Gehry as Dirty Harry, duking out it for the ruling class on the ramparts of tasteful bricolage, and the LAPD as a Blade Runner unit rooting out graffiti gangs from the last vestiges of neighborhoods. During the same period, John McPhee promised us mudslides and fires. "It's the end of the world and I don't care," sang Michael Stipe of REM, while David Byrne promised us that "where once there was shopping mall, there's now... nothing but flowers."

The apocalypse happened in a fragmented, slow-motion kind of way. The economy collapsed, natural disasters occurred one after the other, social unrest ripped at the fragile fabric of the sprawl, and the chimerical edge cities emptied out as the balloon of Eighties finances shriveled. Suddenly U-Haul was renting more gear going out of town than coming in. Architects, meanwhile, kept building maxed-out *mietkazernen* and boutique delicacies.

Now all that has been foretold has come to pass, which is not to say that anything unpredictable happened, but that the only truth that we can still hold is a statistical one, worked out its chaotic ways. It reveals to us a city of closed-off compounds connected by invisible electronic tentacles that reach out over the unstable terrain like a shimmering mirage of good life seen as an abstract painting from a passing airplane.

A New Breed

A new breed of architects has emerged, dreaming of compounds that are good places on top of hidden parking lots and promising us reborn small communities where you can walk safely to corner store while telecom-

muting to work. The freeways and our latest construction project (L.A. has become the second largest city through a century of government subsidized work of this sort) have become the excuse to dream of linear parks, living on boulevards, and a new kind of urbanism.

No doubt, this will indeed come to pass. Already, the Blue Line has produced its own little urban node in Compton, and the logic of postmodern economics given form in postmodern architecture, had turned downtown Santa Monica and Pasadena into kernels of postmodern living: the village as outdoor shopping mall. The mayor promises to turn even LAX into a friendly place, bringing in stalls and skylights to create a consumerist atmosphere in this place of modernist motion. The compelling images of the good life are returning to the popular and political imagination.

New Ways of Thinking

This does not mean that we will be leading better or worse lives, that earthquakes will go away, that water will appear from the heavens (in just the right amounts) or that the homeless will find peace behind their shopping carts. It just means that we are coming up with new ways to think about Los Angeles, and pretty soon some enterprising critic, novelist, architect, filmmaker or pop star (and probably a whole gang of them) will find the image(s) that sum up this new, brighter L.A. We will have another version of the idea that you can pluck an orange from your kitchen window, that it never rains, that the surf's always up, that progress is good, that we move from trains to cars to our own personal helicopter, that the cops are here to protect and serve, that the women are more beautiful here, that greed is good and we can all live together in the greatest ethnic and economic stew in the world.

And then somewhere in one of those miles of anonymous tilt-up buildings that house what is now the largest industrial infrastructure in the country, or somewhere on the impossibly steep slopes of the angeles Crest, the Four Horsemen of the Apocalypse will start clothing themselves in the costumes from Day of the Locust, Chinatown, or Blade Runner. They will be waiting for the earthquake or the riot to knock down the feeble materializations of architectural desire for order that keeps them at bay, and the myth of Los Angeles -- not the real city, because that is a much more complicated, stable and unknowable place -- will ride again, providing us with the building blocks for a new architecture of hope and fear, desire and paranoia, utopia and dystopia.

Let me be the first to offer an image for the next round:

*We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Til human voices wake us, and we drown.*

AARON BETSKY

Brother, Can You Spare A (para) Digm?

what's a Los Angeles
what a Los Angeles
what Los Angeles

The analytic predilections typically read onto Los Angeles give back not an exegesis of the city but only the analyst's paradigms. Los Angeles is the city of the non-theorist.

Los Angeles is doubly designated: a progenitor of the new, and simultaneously a precarious epiphany of the deforming American city—the centrifugal city.

Los Angeles seems to be about everything, to include the most contradictory possibilities. Los Angeles has a logic but its plural.

L.A. has no classical or medieval or Renaissance residue. Its tradition is no tradition. L.A. is Fast, the fastest. Nothing restrains. Without past, it disdains past. L.A. embodies the all at once.

Los Angeles is not a city that presumes to know. Los Angeles doesn't pontificate.

ERIC OWEN MOSS





Looking Up

The civil unrest of April 1992, and subsequent natural disasters, have proven carthartic, not only for Los Angeles but also for its architecture.

There has been a distinct shift of emphasis, from Me to We. Many architects and critics have shifted attention from "object building" to address instead the public domain, our unpredictable ecology and pressing social issues. Urbanism has become the hot architectural issue of the nineties.

On the following pages, L.A. Architect looks at the impact of the social and natural upheavals of recent years, on the built environment, and the architectural community, of Los Angeles.

This page, above: Looking up in Los Angeles. Below, right: Scene from the civil unrest. Photo by Ross Rappaport. Opposite page, right, top: Another scene from the civil unrest. Photo by Ross Rappaport. Below, right: Fire damage in Malibu. Photo by Peter Laurence.

Architecture in the Post-Disaster City

Welcome to our crisis: It's your crisis, as well.

In the conventional way of thinking, architecture and urban planning make cities, while disasters unmake them. Under this concept, the architect is the heroic Form Giver who struggles to impose rational and liveable form on the chaotic state of nature, and who redoubles his or her efforts after disasters break apart the fragile interventions of building.

In another view, disasters themselves can be seen as makers of cities. The tidal wave that swept over Lisbon in the 17th Century, the Great Fires of London and Chicago, the San Francisco Earthquake, and the bombardment of London, Berlin and Amsterdam in World War II were all incitements to monumental acts of city building. All that was needed, it seemed, was a general agreement that city was worth rebuilding.

As forces in urbanism, disasters tend to be more thoroughgoing than human efforts. Disasters, after all, are not the result of a consensus process in a democratic society. They are under no obligation to create masterplans or go through environmental review processes, or assuage neighborhood activists. Neither do disasters lose their force through political influence and side deals with unions, environmentalists, chambers of commerce and construction industry lobbyists.

Positive Suddenness

The positive aspect of disasters is suddenness, which can galvanize entire communities into action. Each of Los Angeles's several recent disasters—the April 1992 riots, the San Fernando Valley floods, Los Angeles has been followed by an intoxicating rush of civic mindedness and fellow feeling that is rare in this atomized and decentralized city, even if the high spirits inevitably shrink back to apathy, once the sense of crisis fades. People rarely feel such urgency when disasters occur as slow, erosive process, such as in a declining economy, homelessness, paralysis of mass transit and the degradation of the inner city—in other words, the typical state of major American cities.

One could take a cheap shot and suggest

that L.A.'s biggest misfortune was that its several disasters that they did not level more of the city, and give architects and planners a freer hand to make great plans. It's true that even the worst disasters destroyed comparatively few buildings; the riots left one or two buildings burned on each block of the worst-hit areas, rather than flattening entire neighborhoods. The damage of the Los Angeles disasters, then, has been psychic almost as much as physical.

This psychic unease is unfamiliar to Angelenos. Like other post-war boomtowns—Las Vegas is the latest example—Los Angeles was not planned; it merely grew like Topsy. The role of the planner was to constrain the worst excesses of development, rather than steer development toward a liveable city.

Into The Mainstream

With the disasters, however, L.A. has entered the American mainstream. It has lost the illusion of being somehow different than other American cities. A city accustomed to continuous boom since the beginning of the century must now take stock, pick itself up and rebuild. The problem is that L.A. currently lacks the civic organization or civic spirit to do so. Public policy is not fashionable here. Land-use issues are often decided on the basis of what is politically expedient in the short term. Politically, people think in terms of their neighborhoods, and their own backyard, rather than that of the entire city. Politicians are willing to oppose mass transit that would serve an entire region, in a city choked with cars and with some of the worst air in the country, if a few neighborhood groups feel anxious about it.

Despite those obstacles, L.A. will be rebuilt, simply because L.A. is a vital city. The question is whether the city will be rebuilt poorly or well. Visitors to Los Angeles at the present moment have a unique opportunity to observe what had been the most confident of American cities in the throes of deciding what to do with itself, and where to go next. The people of Los Angeles, whether they want to or not, are at the start of a large-scale debate on the future of the city, which is really a debate on whether the

American city has a future. Welcome to our crisis; it is your crisis, as well.

For architects, the opportunity has presented itself to take part in a public debate on the future of the city that architects up till now have not joined, preferring instead to murmur among each other in their own warrens. This new debate may not be gratifying; it will almost certainly be bruising. In this debate, architects should make a case for the city, why it should be preserved, and why resources should continue to flow into it. A huge vacuum looms in the public discussion regarding on what is best for cities. Currently, the debate is being conducted by business people, environmentalists and the NIMBYs. The job of architects in the 90s is to bring the idea of public life and public space back into the discussion.

An Expanded Role

The post-disaster city offers an expanded role for architects—in building ideas, policies and institutions, rather than merely being the passive employees of developers. Architects must expand the definition of the profession to a civic scale. The Brazilian planner Jaime Lerner has described architecture as "the profession of the proposal," as the art of coming up with ideas and solutions. True, architects can rarely pick their projects or clients, but it also is true that architects can pick their values and pick their political fights. The post-disaster city—that is, the typical American city at the end of the century—has a deeper and broader need for architects and architecture, in the best sense, than ever before.

MORRIS NEWMAN



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Forum

The public view of architecture, SCI-Arc revisited

four enjoyable weeks of Greek and Roman art, my art history professor flashed up that first Medieval art slide. Maybe, in the course of history, these are Dark Ages of Architecture, not in an aesthetic, but in an intellectual sense. The public is illiterate. Not unlike the Medieval Church, the architectural powers-that-be have usurped the language and eliminated discussion. We are worried about the lack of interest in the Arts in Los Angeles, but the real reason people, especially younger people, don't go to the art museum is fear. They no longer trust their own senses. They do not believe that "I like it" is an okay response, and think that any comment not couched in the proper jargon will result in certain humiliation. It is the same state of affairs, it seems, with architecture, it is worse.

Alienation of the client-public is as bad for business as it is for the built environment. The numbers of unfortunate projects built without the involvement of architects increase with those built not for the public, humanity, or posterity, but for the opinion of other designers. New design must break new ground, but channels must be widened that, similar to the fashion industry's runway, lead into the lives of the public at large, and not remain exclusively in studios and trade magazines. The reader who recoils from this idea has been swept up in the elitism into which the profession may disappear. Consider the numbers of Southern Californians content to live in developers' creations. They are all lost clients of architects.

Granted, we are not building in L.A. like in the middle of the century, nor in the rest of the country like earlier in the century—land is dear, and expansion difficult and generally undesirable. But, for the preservation of the architectural profession, architects must, like never before, woo the public and not each other.

As a member of the generation of architects that will be partners and principals in the year 2010, I wonder what things will be like then. Thomas Kuhn's ideas about paradigm shifts suggest that a generation of Americans divorced from architecture will indeed be the beginning of the Dark Age of architectural design.

That my generation of architects will see structures being erected to replace the outdated and dilapidated buildings of the 20's and 50's is certain. Moreover, population will continue to grow. Whether architects or contractors and developers design the structures of the future, however, depends on today's relationship of the architect to the client-public. It is a function of taste, hopefully educated taste, that starts with architects, but must not end there. The opportunity for the dissemination of architectural ideas—words, voice, and images—has never been so vast. For Pete's sake, let's take advantage of it.

Peter Louis Laurence
Graduate, USC Business School
Student, Harvard GSD

SCI-Arc: Back to the Future

I would like to congratulate Hadley Soutter for her article in the February issue on Which Way SCI-Arc? Over the past year Hadley has been an articulate student leader and a proponent for social and urban concern. Her voice has been taken seriously by the Board and faculty, and the seminar and studio work led by Margaret Crawford, John Kaliski, Mike Davis, Victoria Casasco and Aaron Betsky has been expanded.

However, I would be remiss if I were to allow the impression that SCI-Arc has always been a "hermetic environment of unbridled individualism, creative freedoms, and theoretical virtuosity," to go unchallenged. Having founded SCI-Arc, I know better. One of my primary reasons for becoming involved with education was that 25 years ago I was disappointed with the apparent apathy displayed by our profession for urban issues. I felt that we were socially and politically irresponsible, and I was anxious that the next generations of architects would be a force in the decision-making process of planning and development. Together with Herb Kahn and Rex Lotery, I was a principal in a firm that was demonstrating this concern both as advocates and professionals. In the classroom this concern was the format of each studio project.

To quote from our earliest published catalogue, 1976: "since its inception, SCI-Arc has encouraged a wide spectrum of studio

participation at the community level. The school's location in Santa Monica is strategic, in that it is central to adjacent communities whose physical problems demand consideration and real solutions. We view their concerns as relevant to the education of architectural students, and therefore consider SCI-Arc to be a virtual laboratory for experimentation by our students. Projects undertaken by students with faculty guidance have been completed in Venice to effect positive change in neighborhood planning; in Watts to plan to for reconstruction of Simon Rodia's property adjacent to the towers; and in San Diego to work with Chicano artists on wall murals under the freeways."

Our Community Design Studio worked on a rehabilitation housing project in the Little Tokyo Urban Redevelopment Area; consultation, design and construction of interior equipment for a day care center in Long Beach; design and construction of a partition system for the Women's Building; a long range comprehensive planning project for the Rincon Indian Reservation; design and construction supervision of a playground for "The Children's Place" at The Church in Ocean Park; program analysis and redesign of the facilities of the Gay Community Services Center in Hollywood; and site planning and playground design for an orphanage in Tijuana. These projects were completed under the guidance of Ena Dubnoff, Michael Black, Glen Small and Ahde Lahti.

Our course content included Architecture, Planning and the Social Science and Humanistic Design by Terry Glassman and Team, Political and Economic Theory by Graham Smith, Urban Economics by Joe Belzer, Urban Design and Planning by Ray Kappe, and the City by Eric Moss. In 1985, we developed a Downtown Urban Design Studio, led by Arnold Stalk, which was designed to interface with local government agencies attempting to solve various problems of the downtown core.

I would also like to remind Hadley that ADPSR, Architects, Designers, and Planners for Social Responsibility is an organization that started at SCI-Arc in 1981. It

too evolved from a concerned student who I supported. It was primarily a small group of SCI-Arc faculty who formed the core of the organization and led by Rosemarie Rabin, who was given support from within the school. Today it is a national and international organization.

I am proud of the fact that SCI-Arc does have an image of creative freedom, and that many of its faculty members today are major players in the discussion and presentation of city planning issues. I am also proud of Hadley and the other SCI-Arc students who care about the larger issues and the change that is occurring at SCI-Arc. I am proud of the alumni who have assumed their various roles in urban, social and environmental issues. But I am also proud of the fact that this is not a new way for SCI-Arc, but a way that existed at its inception.

Ray Kappe FAIA
Founding Director

Mad at the MTA

Question. What's racist, class biased, pollutes the air and won't create jobs or revitalize communities? The answer: The MTA's plan to cut bus service and raise fares, in order to pay for the unaffordable rail projects promised to wealthier suburbanites.

It is a fact that L.A.'s smoggy skies are having serious public health effects. For that reason, the MTA is obligated by the (AQMD) to develop a transit policy that will get people out of their cars and into public transportation. But the rail system-if finished-will serve only 1% of the total commuter population—a ridiculous fraction of the 1.3 million rides that the buses provide daily!

Can the MTA honestly say they are interested in creating jobs when by cutting bus service they make it difficult, if not impossible, for many of us to get to our jobs? It often takes two hours to make the journey from South Central or East L.A. to jobs in the San Fernando Valley. And the MTA is talking out of both sides of its mouth. It claims to be interested in community development when it builds state of the art rail stations while bus stations are at best a pole with a bench next to it? So much for the MTA's mysterious "Community Revitalization Funds!"

Chris Niles

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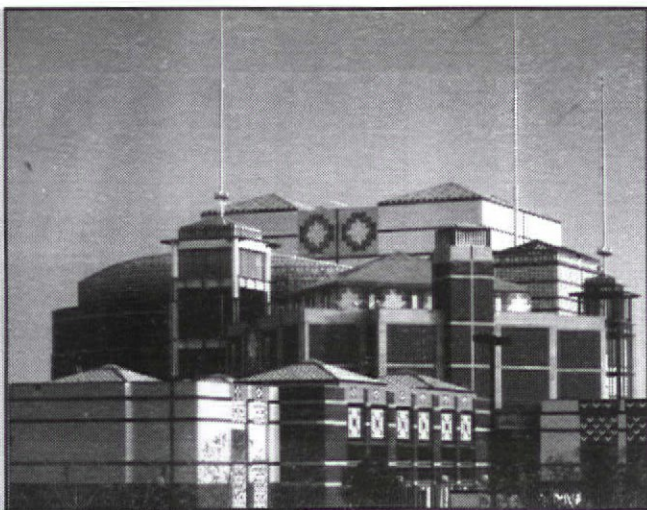
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REBECCA M. ABANO, City of Los Angeles
KEVIN FATTEY, Amgen Center
BRAD CALDWELL, Integrated Media Systems

Above, right: Award-winning Cerritos Center for the Performing Arts, by Barton Myers Associates. Photo by Tim Street Porter.

Above, left: the East Building of the Corinne A. Seeds University Elementary School, UCLA, by Barton Phelps & Associates. Photo by Grant Mudford.

Call for revisions to be submitted to the AIA 1996-97 Guidelines for Construction and Equipment of Hospital and Medical Facilities. All interested parties are invited to submit proposed revisions to update the existing 92-93 guidelines in the delivery of health care. For a copy of the revision proposal form, contact Todd Phillips (202) 626-7366.

Technology) in its first annual 1994 Architectural Awards program, which honors excellence in design of theatre projects.

The Cerritos Center for the Performing Arts was given an Honor Award for "the most sophisticated project seen in terms of architecture, technology, and urban design." The Portland Center for the Performing Arts in Oregon was commended with a Merit Award. Theatre Projects Consultants, Inc. and Kirkegaard Associates, Inc. were the theatre consultant and acoustician respectively for both theatres. BOOR/A Architects and ELS were joint-venture architects with Barton Myers Associates on the Portland Center.

Promotions

Pacific Design Center—Julie D. Taylor has been promoted to Director of Information and Communications; **Nannette Mooney** to Director of Facilities; and **Barbara Ruggiero** to Vice President of Future Trends.

Johnson Fain Pereira has appointed **Teresa M. Powell** as Director of Marketing.

Commissions

Jon Jerde, of the **Jerde Partnership** working with **JPI/Nevada, Ltd.**, is designing what is described as an urban theatrical experience to transform Las Vegas' historic gambling district, the Fremont Street area.

The **Fremont Street Experience**, which will include a multi-level structure and 39,000 s.f. of retail facilities, is scheduled for groundbreaking in September 1994, and for opening in September 1995.

Victoria Peak Galleria, a 130,000 s.f. mixed-use shopping complex in a park setting, designed by the **Jerde Partnership** opened February in Hong Kong.

Lee, Burkhardt, Liu has announced the commission of the following projects: **The Anaheim Medical Center**, a 370,000 s.f. medical center, and new central plant for **Kaiser Permanente**; a 60,000 s.f. surgery department for the **Childrens Hospital of Los Angeles**; a 110,000 gsf **Molecular Neuroscience Research Center** for **UCLA**; and a new 176,000 s.f. **Naval Hospital** for the **U.S. Department of Defense** in Lemoore, California.

Kennard Design Group recently completed the design of a new 123,000 s.f. 77th street regional police facility for the **Los Angeles Police Department**. The facility will consist of administrative wings, a 155-bed detention facility, a vehicle service and car wash facility, and a 450-car parking garage. A community advisory group was influential both in lobbying the city to replace the current outdated headquarters located in South Central LA., and in the design effort as well.

Johnson Fain and Pereira Associates has been commissioned to provide interior design services for **Warner Bros.**, and programming and development of space planning standards for **The Galef Institute**, a non-profit foundation which supports creative primary education. Also underway at JFP: Renovations and expansions are being completed for **All Saints Church** in Beverly Hills and **Union Bank** in LA. The firm is designing 400-units of affordable housing for the **Guam Housing Corporation**, and master-planning 450-acres of housing. JFP is also doing a feasibility study for the adaptive reuse of the historic **Beverly Hills Post Office**. Overseas, JFP **International** and **Hsia & Associates, Ltd.** have been commissioned to design the 550,000 s.f. state headquarters for **The Peoples Construction Bank of China** in Beijing.

Transition

Mehrdad Yazdani has joined **Dworsky Associates** of Los Angeles as a design principal. The former **Ellerbe Becket** architect will have a "leadership design role focusing on corporate, entertainment, education and civic projects," according to a statement released by Dworsky.

At **Becket**, Yazdani won an AIA Merit Award in 1993 for the Department of Water & Power **Van Nuys Distribution Headquarters** and an AIA Honor Award in 1992 for the DWP's **Central Distribution Headquarters**. The same projects have garnered four Design Excellence awards from the **Los Angeles Cultural Affairs Commission**.

Most recently, Yazdani designed the **West Hollywood City Hall**, a rehab of an existing office building.

Health Care Reform and Healthcare Design

Health care reform, as originally proposed by President Clinton last year, may or may not be approved by Congress as initially structured. There is ample controversy over many of its features and their impact on how health care might actually be delivered to the American people.

What is clear, however, is that the health care industry is not waiting for legislative-mandated change. It is clear that health care reform is necessary. Costs are too high and continue to escalate at rates exceeding the general rate of inflation for the economy. Health care costs, as a percentage of our country's GNP, are substantially higher than all other industrialized countries. The quality and accessibility of health care to the American people is too haphazard. Many people are un-insured or under-insured. These are some of the inherent flaws with our current system.

What is being done? The movement towards managed care continues at a brisk pace. At their own discretion, health care organizations are consolidating, merging with other health care businesses to form coalitions, and restructuring the very definition of a "health care delivery system."

The impact on health care design will be profound. Design professionals must understand the industry-wide pressures facing health care clients before design services can be constructively offered.

Tomorrow's hospital will need to be operationally restructured to be more efficient. There will be continued pressure to control and reduce operating costs. The paradigm of the past cannot be continued if tomorrow's hospital is to remain competitive.

The stronger hospitals with healthier bottom lines and access to capital will do better by investing in their infrastructure so that they can be most competitive in the future. Marginal hospitals will close, as they will not be able to keep up in the marketplace.

Many hospitals will be looking for creative renovation schemes to keep capital investment as low as possible. Cheaper interim solutions may become more popular, again to balance the need for improvement with the actual cost of capital.

The movement towards outpa-

tient/primary care will continue, if not escalate. The market for services is clearly in outpatient settings, and the progressive health care organizations will be aggressive in promoting outpatient-based health care delivery. The traditional inpatient building market will shrink and there will be greater interests to downsize inpatient towers to only care for those patients who are truly sick.

Flexibility in health care design will also be paramount. Hospital buildings may need to adapt to rapidly changing technology and patient care needs in order to remain competitive. The ease of changing from one use to another will be a major design challenge.

These pressures all have consequences for the design approach and attitudes concerning health care. Design must acknowledge its role in helping to shape the future competitive hospital building. Incorporating the latest technology, addressing changing clinical expectations, responding to consumer demands, and always being concerned about a client's operating costs and budget will be major criteria for measuring the level success by the architect.

Kenneth Liu, AIA

Kenneth Liu, AIA is a founding principal of Lee, Burkhardt, Liu (LBL), which specializes in healthcare design

Dark Ages of Architecture

About a year ago I graduated from business school, and in the fall, I'll go to graduate school to learn architecture. I will be an architect. Family and business school friends gave blank stares when I first told them of this, as if I had just told them I had decided to move to Alaska and become a commercial fisher. In a few moments, they realize I am studying their face and reaction and they recover. A few minutes later they say something to the effect of "well, if it makes you happy," and, only because they are not aware of the challenges of the profession, don't make much fuss. For a major life-change, it is a surprisingly laconic conversation. Like most Americans, most people I know are completely removed from Architecture, so they can really say nothing about my decision. Sometimes I wonder whether Architecture exists to them at all, and I get the sinking feeling I experienced when, after

Forum

Below: Ki Suh Park, FAIA



also, committee news, awards, people . .

ship, donations, and grants from other foundations. The Foundation is seeking new members to join us at the AIA Foundations Picnic at the 1994 National Convention, the Summer Members Picnic in July, and the honoring of newly inducted fellows in September. We look forward to meeting you and encourage your participation.

JOHN JACOB HEKHUIS, AIA

1994 Young Architects Forum

The LA Chapter AIA Young Architects Forum was formed in 1992. The Young Architects Forum (YAF) fills the gap between the Associates and the large firm general membership. Although the YAF is a relatively young committee, the views and issues discussed represent long standing concerns of small firm practitioners (which comprise 70% of the general chapter membership). Our agenda consists of information and programs relevant to "Young Architects" and small firms (those licensed within the last ten years) as well as Associates, as well as those considering self-employment, who find our agenda attractive and in a few cases career-saving. Monthly Meetings have been held at member homes and offices, as well as, homes in the LA area by Frank Lloyd Wright, Rudolph Schindler and Richard Neutra. In addition, the YAF has produced a sense of professional camaraderie within our members not usually found within the general membership. Accomplishments include: an LA Riot Response Program; a Liaison to LA Works - City Wide Urban Renovation; Young Architects Lecture Series at SCI-ARC; Panel Review of Member's Real World Projects; Disaster Relief Presentations; The Pasadena Show/Exhibit; Family, Community and the 21st Century The 1993 recipient of the "Young Architects Citation" was our own AIA/LA Young Architect Charter Member, Brett Laurila AIA. Strong leadership provided by 1994 Chairman

Mark DiCecco and Chairman-Elect Harry Otto will keep the YAF focused on issues relevant to "young" Architects in Los Angeles.

PETER DEMARIA
PAST 1993 CHAIRMAN
L.A. YOUNG ARCHITECTS FORUM

Competitions and Awards

8th Annual Bric Awards

Deadline June 30, 1994. For entry materials for the Bric Awards, contact: P.O. Box 879, Hermosa Beach, CA 90254-0879. (310) 318-0536/(800) 924-2742.

West Red Cedar Lumber

Association Architectural Awards

July 1 is the deadline for the Cedar Architectural Design Awards. Awards. For information, contact: Sharon McNaughton on 604/736 1569.

Concrete Masonry Association

1994 Design Awards Program.

AIA/CC members are welcome to submit projects located in California and Nevada, constructed after January 1, 1987. Registrations must be received by May 2.D deadline is June 7. For more info, contact: CMACN, 6060 Sunset Vista Dr. #1875, Citrus Heights, CA 95610 (916) 722-1700.

Consumer Guides

Evaporative Cooling Professionals are called to submit entries for the "Evaporative Cooling Consumer Guide, Volume III: Professional Listings." To receive a survey form, contact: John Butler, Calif. Energy Commission, 1516 9th St. MS-43, Sacramento, CA 95814 (916) 654-4544. The Commission is also soliciting Case Studies to feature in Volume II. Contact Philip Misemer at above address.

Management Design, San Francisco-based business consultants specializing in architectural firms, invites you to participate in the 1994 *Survey for California Architectural Firms*. This report, endorsed by the AIACC, is a comprehensive study of regional compensation and operational statistics. In early May, 2,000 California design firms will

receive a questionnaire. The deadline for return is June 3. Participating firms will receive the study free of charge. To receive a questionnaire, contact Rose Anthony, Management Design, 100 Bush St. #650, San Francisco 94104 (415) 989-4338.

Mentoring

Rio Hondo College's Career & Equity Services wants to establish mentoring and networking with the design community for the College's architectural, technical drawing, and design technology departments. Please contact Wanda Schwamb at (310) 908-3407 if you would like to participate in this new program.

People and Projects

Awards

Korean-born architect **Ki Suh Park, FAIA** has been named recipient of the AIA 1994 Whitney M. Young Jr. Citation for significant contributions to society.

The award will be presented May 13 at the 1994 AIA National Convention in Los Angeles, where Park, managing partner of Gruen Associates, is serving as chair of the Host AIA/LA Chapter Convention Committee.

Toshikazu Terasawa, FAIA, founding partner of **O'Leary Terasawa, Partners**, Los Angeles, has been commended by the Japanese government for strengthening Japanese-U.S. relations. The prestigious Order of the Rising Sun, bearing the seal of the Emperor and the signature of the Prime Minister, was presented to Terasawa by the **Japanese Consul General** in Los Angeles. According to the Consul General office, Terasawa is the first architect to receive the medal.

The Lawson/Westen House by **Eric Moss** has won one of eight AIA Honor Awards for Interiors. **Barton Myers Associates** of Los Angeles has been awarded two of seven awards selected by the **USITT (U.S. Institute of Theatre**

AIA/LA continues over-

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BRONZE—\$1000+; COPPER—\$500+; CHROME—UNDER \$500

EDGES

LA94: SUCCEEDING THROUGH CHANGE

The American Institute
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National Convention
& Design Exposition

May 13-16, 1994
Los Angeles

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AIA/LA



President welcomes you to the convention

President's Message

Welcome to Los Angeles!

Whether you are here for convention from a long distance or from the Los Angeles vicinity, we expect you will hear these words many times over. From all of us locals to you who have traveled here, we wish you a warm welcome indeed. And for our neighbors for whom this is something new, have a great time yourselves!

The Los Angeles chapter has recruited many volunteers who will attend all chapter-sponsored events (like the many fascinating tours and the Host Chapter Party at Paramount's back lot) and at the Los Angeles desk and lounge, there to assist you. Just look for them—they'll be impossible to miss. Chiasso is running our Chapter store, where you will find wonderful treats for yourselves and souvenirs for those back home. And keep your eyes peeled for our various exhibits and publications.

An AIA Convention is always a marvelous and rich blend of educational seminars, tours, gatherings for socializing with friends old and new, seeing new products, and of course, AIA business. Each convention seems to top the previous one, and the pleasure of discovering new cities or revisiting old favorites can be a real highlight of the year. And, we suppose, seeing that LA is still in one piece may surprise you. All around you are signs of the real Los Angeles—learn about the remarkable city you are visiting. AIA President Bill Chapin and all at AIA have accorded us much say in the program, and you will find it studded with people and topics that remind you of the city you're visiting.

This is the 100th year of the Los Angeles chapter, and it's the pinnacle of our year-long centennial celebration to have you here with us. Exhibits have been arranged all

over town. We're showing off some of our best architecture and planning, both old and new. (By the way, in LA, old means 50 - 300 years!) And our neighboring chapters and we have collaborated on tours that take you out of LA proper—such as to Catalina Island and Scripps. There's even a post-convention tour to Hawaii.

So, on behalf of all of us at AIA/LA, I wish you the warmest of welcomes. Come back early and often.

VIRGINIA TANZMANN, FAIA
PRESIDENT

Committees

Historic Resources

The *Los Angeles Historic Preservation Resources Manual*, compiled by the AIA/LA Historic Resources Committee, was the recipient of a 1994 Preservation Design Award from the **California Preservation Foundation**. Committee chair **Gordon Olschlager AIA**, Vice-chair **Brian Bartholomew AIA**, past chair **Timothy Brandt AIA**, committee member **Jim McElwain AIA**, and chapter president **Virginia Tanzmann FAIA** represented the committee at the stateside awards ceremony held February 26th at Union Station.

The first of its kind for the LA area, the *Resources Manual* was created as a working document for those working or interested in the preservation field. A result of a collaborative effort between many local, state, and national professionals, organizations, and agencies over an extensive two year effort, the *Manual* was initiated and partially funded by a 1990 **American Architectural Foundation** "A Second Century of Historic Resources" Grant.

Copies are available through AIA/LA.

AIA/LA/CES

Continuing Education System

The AIA/LA Committee on Continuing Education had an initial kick-off meeting in March. Chaired by **Robert H. Uyeda, FAIA**, the committee will support the chapter in its leadership role as a CES "Provider" during the 1994 Pilot Program.

During the next year AIA/LA will actively begin a marketing campaign to educate the membership to the CES program. The AIA/CES was established for maintaining your AIA membership. In the future, the program may be used as a model if the state requires continuing education for licensing.

Members may begin accruing credits in May of this year, and your first local opportunity to acquire Learning Unit (LU) credit will be at the AIA Convention. AIA members will need to acquire the required LUs, which will be determined during the pilot program this year, by January 1997.

The initial task of the AIA/LA CES Committee is to solicit your opinions and build a database for future program development. Our long range goals will include having each committee sponsor a LU program in their area of interest. We also hope cross-pollinate with other design organizations and educational institutions to build a common clearing-house for available Continuing Education courses.

The CES program will offer the membership a number of possibilities. To fulfill the LU requirements, there is a new industry evolving to create the approved courses and seminars we will all need. You may even have a specialty you feel confident in promoting and certifying as a Continuing Education Program (CEP). The typical CEP instructor requests \$500 to \$2,000 per day,

depending on the length of the course, level of expertise, and the number of attendees. If you have any seminar ideas, check with the CES and contact National to start the development and certification process. For more information, questions, or comments, write or fax the Chapter office.

MICHAEL P KING, AIA ASID

The Architectural Foundation of Los Angeles

The **Architectural Foundation of Los Angeles** is a non-profit organization which sponsors activities to stimulate public awareness of our city's architectural heritage. The Foundation, a 501c.3 public benefit corporation, is a charitable and educational organization.

The Foundation cooperates with other Los Angeles organizations to co-venturing events. In 1993, the Foundation's major event was the "LA Winners" reception which recognized local professionals in numerous disciplines who won National and State awards during the previous year. The event, held at MOCA with the co-sponsorship of the museum's Architecture and Design Council, was a huge success.

The Architectural Foundation also produces tours, which have included visits to the Hollyhock House and the Samuel Goldwyn Daycare Center by **Solberg and Lowe**, and a Brentwood residence by **Michael Rotondi**.

Lastly, the Foundation administers grants for projects and studies, which have included Barbara Goldstein's book, *The Entenza Years*, the AIA's study of potential uses for the Taylor Yard, north L.A.'s railroad yards; and the Cultural Affairs Board's development of Mariachi Plaza in East Los Angeles.

The Architectural Foundation depends on income from member-

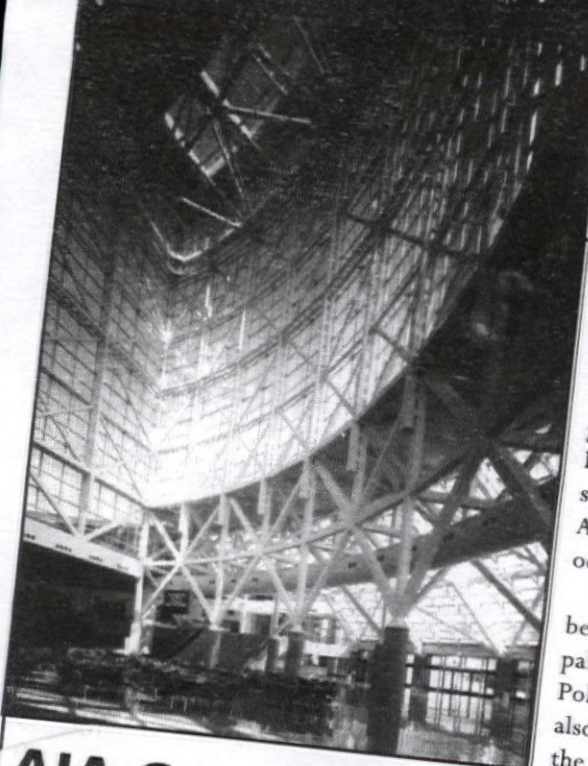
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L.A. Architect

1
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AIA National Convention comes to Los Angeles



AIA Convention in Los Angeles

"Welcome to AIA National Convention: Edges: Succeeding Through Change" Nearly 9,000 attendees from across the U.S. are expected to converge on Los Angeles for the 1994 National Convention and Design Exposition in Los Angeles.

With the theme of "Edges: Succeeding Through Change," the convention features nationally noted architects and speakers, as well as intensive seminars and tours of one of America's most celebrated and debated cities.

Speakers include Frank Gehry, FAIA, who is scheduled to give the opening presentation at the convention's first session on Friday, May 13; creativity expert Michael Vance; multi-cultural scholar Sharon E. Sutton; author James Fallows; and the 1994 AIA Gold Medalist, Sir Norman Foster, Hon. FAIA, RIBA.

To explore L.A. in depth, AIA Los Angeles has arranged a close-up look at the world's foremost cultural cauldron. From historic leading-edge work by Greene and Greene, Wright, Schindler and Neutra, to the contemporary leading-edge designs of Frank Gehry, Richard Meier, Eric Owen Moss, Morphosis, et al., the best of old and new L.A. design will be on display in more than 31 tours open exclusively to those attending LA 94. Also available is a newly updated version of a classic guide book, "Los Angeles: An Architectural Guide."

Also At LA94, you'll be able to choose from more than 145 one-and two-hour, large- and small-group programs in professional development, all of which will earn you Learning Units you can apply in 1996. Programs are categorized into tracks to help you focus your learning, including Design, Practice, Marketing/Communications, Environment/Preservation and Technology.

Redesign For Venice Boardwalk

Efforts to redesign the Venice boardwalk gained momentum on April 14, when the city Department of Recreation & Parks commission hired the Venice-based firm of Studio of Architecture as the designers of the popular ocean-front walkway.

Winning the coveted commission may have been a mixed blessing for the firm's principals, Michael King AIA ASID and Diana Pollard, because the Rec & Parks commission also shelved the architects' proposal to repave the boardwalk in sand-set, mortarless brick. Activists opposed brick pavement as too great a change in the walkway's character, and was also criticized as too bumpy for roller bladers (although one group of skaters, who tested a similar pavement at L.A. Union Station, endorsed the concept.)

Originally paved in concrete by Abbott Kinney, the turn-of-the-century developer, the boardwalk has since been covered in layers of asphalt, and suffers from cracks and subsidence.

Proposition A, the 1993 ballot measure which provided funding for parks and open-space projects statewide, earmarked \$10 million for improvements to the Venice boardwalk.

CRA Housing Department to Merge

The once-powerful Los Angeles Community Redevelopment Agency (CRA) will be folded into a new Citywide Development Agency, which will also include the city's Housing Dept. and the economic development arm of the mayor's office, Mayor Richard Riordan announced on April 20.

The changes are taking place as part of Riordan's attempt to "streamline" city government, as part of the city's 1995 budget.

Riordan foreshadowed his move to restructure the city's redevelopment agency earlier last month, when he asked all seven CRA

commissioners to step down. Prior to that request, CRA Chairman Stan Hirsh said he hoped the CRA board would become the board of the new economic-development agency.

The new hybrid agency will assume all the powers of the redevelopment agency, including eminent domain and the collection of tax increment, which is a portion of increased property assessments in designated redevelopment areas.

The new configuration leaves in question the status of existing redevelopment areas, and whether the new agency will maintain the CRA's activist role in urban design and redevelopment. The CRA reached its zenith during the Tom Bradley administration, when the agency created the Central Business District, Little Tokyo and Hollywood redevelopment areas, among others.

Goodbye To UIG

Urban Innovations Group (UIG), the architectural and planning firm that was connected to the UCLA Graduate School of Architecture and Urban Planning, is scheduled to be shut down in June, Dean Richard Weinstein confirmed last month.

The unique firm was a professional office which trained UCLA graduate students for professional practice by employing them as staff. UIG was most recently headed by Paul Curcio. Former directors include Rex Lotery FAIA, Barton Phelps FAIA and Edgardo Contini, among others.

The late Charles Moore FAIA designed several notable projects in association with UIG, including the Beverly Hills City Hall and Piazza d'Italia in New Orleans. The firm also prepared several innovative urban schemes and studies, including an analysis of Wilshire Boulevard for the Wilshire Stakeholders.

The breakup of UIG coincides with the reconfiguration of the schools of architecture and urban planning. Architecture will join UCLA's School of Fine Arts, while the planning program is expected to join a new school of public policy modeled after the Kennedy Center at Harvard University.

Inside

AIA/LA

2

Forum

4

Post-Calamity
L.A.: Looking Up

8

The Northridge
Quake

10

The Emergency
Response

12

Disaster map

14

Linda Griego's
RLA

16

In Memoriam,
Reflections

18

Scaling Down L.A.

20

Just History

22

Diverse Interests

24

Le Grand Louvre

26

Digital

27

Products/Books

28

Calendar

30

Top, left: Inside the new Convention Center, site of this year's AIA National Convention, by Pei Cobb Freed and Partners/Gruen Associates. Photo by Erhart Pfeiffer. Left: The Santa Monica Pier Fun Zone, a \$10.5 million amusement park to be built on Santa Monica's historic pier. Developed by Richard H. Olshansky and Santa Monica Amusements, Inc., will feature thrill rides, a food court, and dining areas. The design is a collaborative effort of Ken Stein Architects of Venice and The Nadel Partnership of West L.A.; construction by Tishman Construction Corporation. Construction will begin in September 1994, for opening in spring 1995.

